

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Early German Exhibition At Kleinberger's

*Period from Late XIIIth to Early
XVIIth Centuries Is Represented by a Well Chosen Collection*

The loan exhibition of works of art by the German primitives at the Kleinberger Galleries which was announced in THE ART NEWS last week is now open and may be seen until November 30th. An admission fee of one dollar is charged and the proceeds will be given to the Red Cross.

The exhibition is unlike any other which New York has seen, for never before has so large a group of German paintings of this period been shown, although single pictures have been included in many general exhibitions. Several of those now on view have been in New York exhibitions or auction sales but only a group such as this can illustrate the highly individual flavor of the German school. The changes which occur are very gradual and consist of refinements rather than innovations. Unlike Italy or France, where Byzantine traditions were quickly abandoned in favor of greater freedom, the Gothic spirit of the earliest German work was preserved through nearly four centuries. Even in those later portraits which are superbly realistic the formal character of Gothic composition is maintained. Outlines are sharply drawn and figures stiffly posed. Where detail is shown it is painted with minute accuracy and, in almost every case, set off by solid masses of flat, unbroken color. There is a quality of draughtsmanship which is unrivaled by any other school. Evidently the great majority of the German painters were engravers and draughtsmen first for in almost every case these pictures are drawings skillfully painted, rather than paintings finely drawn.

The earliest picture in the Kleinberger show is an illumination on parchment illustrating the Resurrection. It has the characteristic bold reds and blues and much of the original gilding remains. The composition is arranged with a greater freedom and a more lively disposition of figures than is found in many XIIIth century examples. It has been lent by the Kleinberger Galleries.

Many of the most interesting paintings come from the collection of Mr. Charles H. Worcester of Chicago. Earliest of these is a small panel by the Master of Vienna who lived in the early part of the XVth century. It is a very animated picture showing Christ carrying the cross. The figure of Christ, bent with the weight of the cross, leans towards us. His face is rather uncertainly drawn and is evidence of a not too successful struggle with foreshortening. Two men in the foreground who are striking at Christ, are in sharp contrast with His indefinite figure. Both are making violent gestures. Their costumes are drawn with the minuteness of a miniature and are brilliantly colored.

A small diptych lent by Sir Martin Conway belongs to the same period and is given to the school of Cologne. One panel is devoted to the Madonna and Child, the other to St. Francis. The drawing and arrangement of the figures, painted in brown against a gold background, at once suggest the more familiar illumination of the period.

In THE ART NEWS of last week we illustrated another and more important example of the same period and school, "The Madonna and Child, St. Jerome and Donor," lent by Mr. Robert Lehman. The quality of the picture, especially of the very interesting drawing at the top of the panel, is only indicated by the reproduction but the fine line and structural harmony of the composition is not dependent upon color. The pyramidal form made by the figures in this panel

(Continued on page 5)

STUART CENTENNIAL OPEN IN BOSTON

BOSTON.—The centennial exhibition of Gilbert Stuart's portraits in the Renaissance Gallery of the Museum of Fine Arts is probably the finest collection of this artist's work that has ever been shown in America. Eighty portraits of eminent American men and women of the period after the Revolution and up to 1828 make up the showing. The familiar

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School of Design Celebrates Its 50th Anniversary

PROVIDENCE.—The Rhode Island School of Design at Providence has been celebrating its fiftieth anniversary with various exercises and a special anniversary exhibition. Born in the shadow

(Continued on page 4)

YALE GALLERY OPENS NEW SECTION

NEW HAVEN.—A new section of the partially completed first unit of the Yale Gallery of Fine Arts, made up of three rooms on the second floor, adjacent to the Italian paintings, has just been opened to the public by the university. The first of these is devoted to the art of Northern Europe of the XVIth and XVIIth

(Continued on page 2)



LIFE SIZE STATUE IN LIMESTONE

ENGLISH, XIIth CENTURY

This seated figure, dressed in full armor, is thought to be a representation of Richard I, called Coeur de Lion, of England. It has just been brought to America by Joseph Brummer

Duccio's Panels From the Benson Collection Sold

*John D. Rockefeller, Jr., and
Clarence Mackay Buy Three
of the Four from Duveen.
Fourth in Frick Collection*

Among the greatest treasures in the famous Benson collection, which was purchased in 1927 by Sir Joseph Duveen, were four panels by Duccio di Buoninsegna. So far as is known they are the only paintings by Duccio in private possession and their great rarity, even apart from their esthetic and historical worth, gives them an almost unlimited value.

In November of last year one of the panels, "The Temptation of Christ," was bought for the Frick collection for about \$400,000. THE ART NEWS has just learned that the remaining three have been sold, presumably at the same price, to Mr. John D. Rockefeller, Jr., and Mr. Clarence H. Mackay. Mr. Rockefeller bought two of the panels, "Christ and the Woman of Samaria" and "The Raising of Lazarus," and Mr. Mackay bought "The Calling of Peter and Andrew."

If the estimated prices are correct the four panels have cost their present owners more than one and one half millions of dollars. Various reports have put the price paid by Sir Joseph Duveen for the entire collection at from one million eight hundred thousand to three millions. There were about one hundred and forty pictures in the collection and many of them have been sold. Apart from the Duccios the highest announced price was that paid by the Frick collection for Barna da Siena's "Christ Carrying the Cross," one hundred thousand dollars.

The four panels by Duccio were originally part of his masterpiece, the great double altar or "Majestas" which he executed at the beginning of the XIVth century, from 1308 to 1311, for the cathedral in Siena. These, with six other similar panels formed the predella of the altar which faced the eastern end of the church. All of them illustrated scenes from the latter days of Christ's early life.

The altar was first installed under the dome of the cathedral but in the XVIth century it was cut apart, dividing the front from the back, and each half placed at the end of a transept. Later they were put in the museum of the cathedral. Six panels from the predella to which the Benson paintings belonged and two others were taken out of Italy. The predella panels, "The Curing of the Man Born Blind" and "Transfiguration" are in the London National Gallery. The other two are in the Berlin Museum.

Duccio had agreed to be paid at the daily rate of sixteen soldi for painting the altarpiece but owing to the enormous amount of gold and ultramarine used the cost mounted to from two to three thousand gold florins. The predella panels on the back, including the Frick, Rockefeller and Mackay paintings, were paid for according to a separate contract which is still in existence, at the rate of two and one half florins each.

The panels purchased by Mr. Rockefeller and Mr. Mackay are illustrated on pages eleven and twelve.

KNOEDLER FRENCH EXHIBITION OPENS ON MONDAY

A large loan exhibition of fine paintings by French artists of the past century will open at the Knoedler Galleries in New York on Monday, November 12th.

STUART CENTENNIAL OPEN IN BOSTON

(Continued from page 1)

Athenaeum portraits of George and Martha Washington occupy the place of honor in the gallery.

The first portrait seen upon entering the hall is that of Stuart himself, painted by John Neagle—Stuart's favorite likeness. There is also a miniature of Stuart by Sarah Goodrich, a Boston school teacher who was also the first woman lithographer in America.

Another notable group of portraits is that of the five presidents owned by T. Jefferson Coolidge—Washington, Adams, Jefferson, Madison and Monroe. The Jefferson is an especially fine work. Also on view is the standard portrait of Rev. William Ellery Channing, the founder of Unitarianism, and besides it the likeness of Miss Elizabeth Inches, a beauty of the time, in a fashionable dress of the period.

Stuart's male portraiture is well represented in his "Zachariah Hicks," a fine type of the period, "Jeremiah Allen," a gentleman of fashion, in the fine characterization of Thomas Motley a robust young man wearing a fur collared coat, and in one of his greatest achievements, the portrait of Rev. John Sylvester Gardner, who was about seventy when this work was painted. The companion portraits of Robert Gould Shaw and his wife, dating from the early part of the last century are also revelations of Stuart's power.

The notable examples of female portraiture include "Mrs. Thomas Bartlett" wearing a turban with ringlets around her of the dowager of the 1820's; "Baroness Dufferin," with her keen, sharp features and air of dignity; the finely characterized "Mrs. Jonathan Mason," and "Mrs. forehead; "Mrs. Thomas Amory," a type Timothy Pickering," painted in Stuart's best style.

Many famous beauties of the period are included in the showing. There is Mercy Shiverick, with her dark eyes and beautiful hair; Miss Maria Cornelia Duran, done in the early 80's, Mrs. Robert Gould Shaw, who was Elizabeth Parkman be-

STOLEN DONATELLO FRIEZE RECOVERED

LONDON.—The exquisite bronze frieze of dancing children by Donatello, which was mysteriously removed in July of last year from the sculptor's famous pulpit in the church of San Lorenzo, Florence, was discovered on October 20th by the Florence police in a villa near Siena, together with two statuettes by Donatello's pupil, Bertoldo di Giovanni, forming the corner ornaments of the pulpit, which were stolen together with the frieze. The police decline for the moment to give any further details of the operation, according to the report in *The Observer* of London.

In June last year the Superintendent of Galleries and Monuments in Florence, Commendatore Poggi, gave permission for Donatello's pulpit to be partially dismounted at the request of a French writer, Professor Soulier, who was desirous of studying the technique of Renaissance bronze workers. The theft took place shortly after the pieces had been put together again. Great indignation was roused in art circles, and the superintendent was sharply criticized in the Chamber for having allowed such a priceless object of art as Donatello's pulpit to be in any way tampered with.

fore her marriage and Mrs. Charles Davis, a Bostonian of exquisite blonde type.

The military and naval portraits are also a feature of the show. There is a fine portrait of General Henry Knox, who was Secretary of War under Washington and also an excellent likeness of Governor James Sullivan, loaned by the Massachusetts Historical Society. The portraits of Commodore Oliver Hazard Perry and Admiral Sir Isaac Coffin also attract interest in this group.

Other remarkable works in this showing are the remarkable portrait of Ward Nicholas Boylston and the famous likeness of Mrs. Thomas Handasyd Perkins. The fine Josiah Quincy uses as background the Quincy Market.

The exhibition will continue to December 9th.

Yale Gallery of Fine Arts Opens New Section

(Continued from page 1)

centuries, consisting largely of prints by Durer and Rembrandt from the well known Fritz Achelis Collection, a gift to the university by the late Frederic G. Achelis. A number of earlier prints are the gift of Edward B. Greene, of Cleveland, which have not been exhibited before in New Haven. Among them are to be found the rare Schongauer, "Entombment," and several brilliant impressions of the work of Durer's immediate followers, the "Little Masters." A small Flemish painting, "Head of the Dead Christ," by Marinus van Royerswaele and the "Procession to Calvary," by the Dutch painter Cornelis Engelbucht, both from the Jarves Collection, and a fine piece of XVIIth century Flemish woodcarving, complete the gallery.

The second room contains part of the XVIIth century French furniture which was presented to the university by Archer M. Huntington, of New York. The walls will be hung later with paintings and engravings of the period.

The third gallery, devoted to the art of the XIXth and XXth centuries, is hung with a selection of prints and drawings, a large portion of which are loaned by James W. Barney of New York. The French drawings include work from Ingres, Gavarni, Guys, and Corot down to Matisse, Picasso, Picasso and Rodin. Among the English drawings is one of the well known pen-and-ink illustrations of *Salome* by Aubrey Beardsley, also some charming sketches by Girtin, Orpen, and D. Y. Cameron. Drawings by De Muth, Guy Pene du Bois, Arthur B. Davies, and others represent the contemporary American trend as do two watercolors by Julian Delbos, recent gifts by Richard M. Hurd. A pen-and-ink illustration from *Ivanhoe* by Edwin M. Abbey, characteristic of the work of the late XIXth century, was presented to Yale by the artist in 1902 at the time he received the honorary degree of M. A. The same tradition is to be seen in a pencil study by G. H. Siddons Mowbray, who died a few months ago. This drawing, a study for a large mural decoration, is the gift of the artist's widow.

A portion of the room is devoted to prints, and here is a fine selection of etchings by Meryon, and lithographs and etchings by Whistler, from the Frederic George Achelis Memorial Collection. Woodcuts by Rudolph Ruzicka, loaned by the Yale Library for the occasion and presented by Frank Altschul, are included. Here also are examples of the work of the American artists, John Taylor Arms and John W. Winkler, gifts of Frank R. Shipman, as well as etchings by the late Swedish artist Zorn, a gift of Frank V. Chappell. Several drawings and etchings by Louis Orr, of the Harkness Tower are included, as well as examples of the work of three Yale etchers, Herman A. Webster, Rudolph Stanley-Brown, and Henry Emerson Tuttle. The only modern sculpture on exhibition is a spirited bronze by Frederic Remington. There are two small oils, one a landscape painted at Cornwall, Connecticut, by Professor John H. Niemeyer, presented by a group of his friends, the other a sketch in charcoal and oil, "Lilies and Salute," by Russell Cheney, loaned by the artist.

When the next unit is added to the Gallery of Fine Arts, it will provide a room to contain XIXth and XXth century canvases. For the present a number of large pictures, long familiar to vi-

MUSEUM REPORTS ON NEW MEXICAN FINDS

MINNEAPOLIS.—On Tuesday, October 30th, Professor Albert E. Jenks gave his first public lecture on the Minneapolis Institute of Arts' archaeological expedition into the Mimbres Valley, New Mexico, before a record audience of members of the Society of Fine Arts. Professor Jenks, who is chairman of anthropology at the University of Minnesota, was director and moving spirit of this expedition sent to search for prehistoric decorated bowls known to exist in the region.

On the same evening, two exhibition cases containing examples of the pottery of this lost race were put on view in the Minneapolis Institute of Arts.

The most important disclosure made by Dr. Jenks, and one which was withheld from the press until the night of the lecture, was the announcement of definite proof that this ancient race cremated their dead, at least in certain instances.

One of the bowls unearthed by members of the expedition contained a powdery blue-gray substance, which on analysis, proved to be bone ash. If, as some believe, this culture dates as far back as 2,000 B. C., the discovery might constitute one of the earliest known instances of cremation.

Of particular interest to the Institute of Arts was the excavation of about sixty pottery bowls, painted on the inside with remarkable designs. In almost every instance these bowls were found inverted over the heads of the dead, who were buried in sitting position. Almost without exception a hole was broken in the bottom, so that the spirit of the bowl might accompany the spirit of the man into another world.

The designs on the bowls may be divided into two general classes: geometric and naturalistic. No two are alike, and an endless variety of rectangular and curvilinear designs are to be found, remarkable for their ingenuity. The mystery is that a race which showed so few other evidences of development should have pushed their ability in design to such a point of perfection. The animal designs, generally found in

NEWARK MUSEUM LOSES BEQUEST

NEWARK.—The will of Mayor Thomas L. Raymond, which was filed here, originally left his collection of fine printing and other art subjects to the Newark Museum, but the gift was revoked in a codicil and the sale of most of the collection ordered for the benefit of the estate, reports the *New York Herald of Paris*.

One fourth of the residuary estate goes to Circuit Judge Worrall F. Mountain; another fourth goes to Edward Specht, a family servant, in recognition of "his faithful service"; another fourth goes to a brother, McClellan Raymond, of Memphis, Tenn., and the remaining quarter is divided among the rector wardens and vestrymen of Old Grace Episcopal Church of Newark, the St. Barnabas Hospital of Newark and the New Jersey Orthopedic Hospital and Dispensary. Family portraits, miniatures and other heirlooms are left to the brother.

birds, measuring worms, and turkeys.

In addition to the original shipment of fifteen cases containing bowls in fairly complete condition, 3,100 pounds of sherds have been sent to Minneapolis, from which Dr. Jenks expects to recover at least half a hundred complete bowls.

Dr. Jenks had the advice and assistance of Wesley Bradfield of the Santa Fe and San Diego museums during the excavations, and one-fourth of the material found by the expedition has been turned over to the former institution.

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Paintings by Dutch Masters in Opening Exhibit at Rochester

In the Bulletin of the Memorial Art Gallery of Rochester

One of the most interesting projects which The Memorial Art Gallery has lately undertaken in its special exhibition policy is the Homelands plan of assembling the arts and crafts of the various national groups represented in the population of Rochester for period displays. What has been done heretofore for the Italians, the Poles, and the Danes is during November directed toward the Dutch-descended of the city, in an exhibition of paintings, furniture and decorative arts of XVIIth century Holland, which is opening the gallery year. It has given Galleries D and E the intimacy of arrangement of a Dutch Renaissance interior, in which cupboards of oak and rosewood, Flemish tapestries, tall floor clocks and hanging wall-cabinets provide a complete setting for a loan group of XVIIth century Dutch paintings from the Paul Bottenwieser Galleries of New York.

Upon the invitation of several American museums, Mr. Michael Cuyper of Rochester has imported directly from Holland this collection of Dutch furniture and decorative arts and Flemish tapestries, which is here opening a circuit of American museums. It has been augmented by loans of pewter and Delft from the collections of Mrs. John W. Oothout, Mrs. George W. Thayer, Mrs. Clarence King Moors, Miss Helen Ellwanger, Mrs. George Herdle of Rochester and the Rochester Municipal Museum. Fortunately, the seven large cupboards are each representative of a characteristic type of Dutch furniture of the Renaissance and early XVIIth century, from the severe and sombre lines of the early pieces to the elaboration of outline and detail of the two Baroque examples. A summarizing adjective to be applied to even the most widely divergent of these types would be "architectural," characterizing the general tendency toward restraint in the geometric breaking of surfaces into panel and pilaster units and the care for proportion. The XVIIth century Flemish dresser presents a significant contrast in its elegantly coffered doors and carved pilasters and drawer-fronts, which are in markedly high relief.

Oak is the characteristic choice of wood with ebony, palissander, and burl walnut inlay frequently employed for embellishment.

Through the courtesy of the Paul Bottenwieser Galleries of New York and Berlin, an important group of paintings

of the Dutch School is included in the exhibition, representing three significant phases, genre, portraiture, and landscape of the greatest century of Dutch painting.

The development of the Dutch School came in the early XVIIth century after the expulsion of the Spaniards from Holland and the subsequent establishment of the Dutch states as an independent republic. With this political revolution came a revolution in religion. Catholicism was replaced by Protestantism, leaving no field for the emotional, religious painting so dominant in Catholic countries: nor did the strong influences of Italian classicism have any effect. With political and religious independence, Dutch art developed along entirely original lines. The attainment of a greater degree of peace and security and the growth of commerce gave rise to a well-to-do bourgeois class and brought about conditions favorable to the fostering of native artistic energy.

One of the first manifestations of interest in art on the part of the wealthy bourgeoisie was the custom of having the family portraits done, giving rise to one of the most notable schools of portraiture in the history of art, of which Frans Hals and Rembrandt were the greatest masters. The most notable of Rembrandt's pupils was Ferdinand Bol (1616-80), whose pair of portraits of a man and his wife, in this exhibition, date from about 1640, in his earlier period when he often reached his master's perfection. In these portraits one sees a keen portrayal of character and a refinement enhanced by the chiaroscuro that is such a feature of the Rembrandtesque style.

But portraiture was only one of the chief types of painting practiced by the Dutch artists. Still-life groups presented excellent opportunities for a display of skill in representing arrangements of flowers, fruit, pottery, game, or fish; and gave expression to the real delight which the Dutch took in such objects in themselves. An example is the "Still-life with Fish" by Abraham Van Beyeren (1620-1675), one of the foremost of these painters, whose work had a great deal of influence upon the evolution of genre painting in Holland.

The genre scenes are a most natural product of Dutch life and temperament, and a real reflection of the relative peace and security that Holland enjoyed. They give us glimpses of domestic life of all classes as—the soldiers in their quarters, the peasants in their homely surroundings or in the village streets, and the upper classes at more refined domestic occupations within their homes. It was the representation of these interiors that the Dutch search for scientific truth in problems of space, light and color, their taste in orderly arrangements of figures and objects in a balanced setting, and their skill in the rendering of rich textures,

100,000 VASES TO BE CATALOGUED

LONDON.—One hundred thousand antique vases scattered in museums and private collections throughout the world are to be photographed for historical purposes and collected together in a work to be called "The Corpus Vasorum Antiquorum," reports *The Referee* of London.

The work will be carried on under the auspices of the International Union of Academies and the director is M. Edmond Pottier, curator of vases in the Louvre, Paris. The work will take so long that only the youngest of the collaborators can hope to witness its completion.

"The antique vase, though we look for it in vain in the pages of classical authors, becomes, to the modern student, a most important historical document," declared Mr. Mortimer Graves, Assistant Secretary to the Council of Learned Societies in America.

"Without the vases the history of classical painting is almost a closed book.

"Invaluable as the vases are for the history of decoration," added Mr. Graves, "they are no less so for the broader field of the history of general cultures. For no subject was too sublime, and none too mean, for the classical artist's brush.

"The home, the market place, the temple, the hunt, the voyage, and the battle come before us in the black or red figures of an Athenian vase with a vividness that the most able historian can only suggest.

"The famous François vase in Florence, for instance, has been called an illustrated Greek Bible. Others are merely comic."

Ancient pottery of Great Britain will be included in the collection.

TIFFANY SHOW AT ANDERSON GALLERIES

The annual exhibition of work by members of the Louis Comfort Tiffany Foundation is now open at the Anderson Galleries. As in other years the exhibition is, quite naturally, very uneven in quality but each year something of the academic dust is shaken off and the show has an ever increasing connection with the art of the present day. The percentage of completely negligible pictures is considerably less—a few portraits, some pretty hills, interiors with a golden grand piano which we are sure has a player attachment—these and some others which do not require detailed mention act as a veil over the better things in the show. And it is the better things only which have any importance.

Three years ago we remember that one of the few bright spots was supplied by Lucioni, then a very young man and almost unknown. He is still a young man although the world is a little more aware of him but the promise

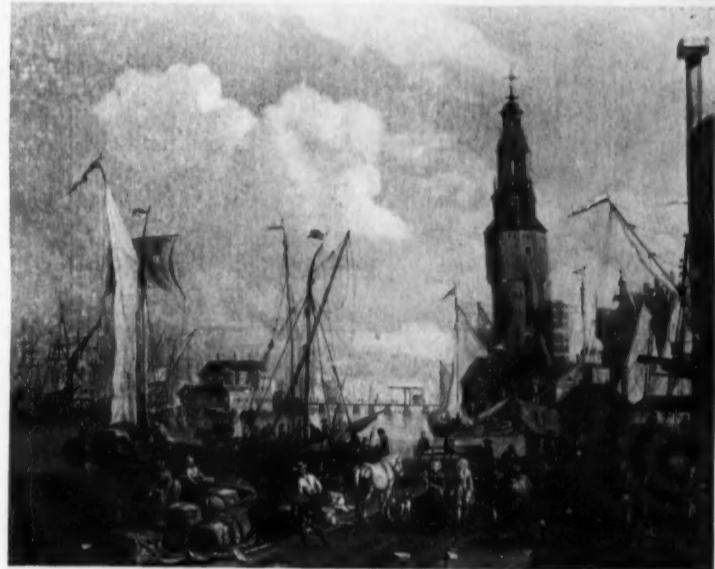
which he made in the earlier exhibition seems to have been temporarily forgotten. The several pictures of his in this show are devoted chiefly to fireworks of extremely clever painting but it is possible that they will go out quickly and leave only a dark night and a powdery scent behind. He has a remarkable talent for both drawing and painting but it is to be hoped that he will put it to better use than skillful flourishes only.

Lucioni's influence on other students has served to brighten several pictures and has stressed the value of careful drawing. Among others to profit by his example is Edna Reindel who shows three still lifes and a painting of an orchard in the Lucioni manner but with more felt beneath the surface than the master troubles about. Kimon Nicolaides has several entertaining pictures among them a very gay still life with a gallant pottery beast on a red cloth with yellow spots.

Two modest pictures by Mary E. Fife have the virtues of simplicity and sincerity and there are entertaining pictures by Olive Stoner, Lauretta Sondag, Oswaldo Guglielmi and Anne Kutka.

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Rhode Island School of Design Celebrates Fiftieth Anniversary

(Continued from page 1)
of the Christopher Wren First Baptist Church, the school from the beginning has recognized in design a fundamental element of art and of life itself. We quote from an article in the Springfield Republican.

The purpose of the school was well stated in its articles of incorporation, which said that it was "to furnish instruction to artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufacture, to give art instruction to others, or to become themselves artists."

This policy of instruction, generally accepted today in most of the country's leading art schools, was an innovation in 1878 when the mind of the nation was focussed on problems of an expanding age of crude machine-made products in which all semblance of art or artistry was subordinated to cost and quantity production.

During its fifty years of activity the school has given instruction to thousands, equipping them with reasonable knowledge of art principles, and sending them out to preach, as it were, the inestimable value of art to almost all departments of human life.

The history of the school is interesting. It dates back to the time of the Philadelphia centennial celebration of 1876. At the end of the centennial observations the Rhode Island committee, headed by Mrs. Jesse Metcalf, Sr., found itself facing a delicate and decidedly unprecedented situation. Instead of a

treasury deficit, there existed an actual surplus of funds! The matter called for serious consideration—the money had to be expended. This might best be accomplished, it was decided, in the establishment of a school that should foster art and emphasize its value to the state's three great industries—textile, jewelry, silver-smithing and the normal arts.

An ambitious program indeed! And yet a program that, under the capable leadership of L. Earle Rowe, director and Dean Roger Gilman, appears to be successfully carried out with no conflict between the various departments.

Rooms were accordingly rented in the Hoppin Homestead building in the heart of Providence, and a school was started. That was in 1878. Sixteen years later the school, feeling the cramping pains of growth, moved to its present quarters on College hill, but a stone's throw from Brown university. Increasing expansion brought with it the gradual acquisition of nearby structures and the erection of new ones.

Today, the school, with its seven class buildings and dormitories, resembles a small college. Its enrolment—both day and night—totals the surprising sum of 1,800. Most of the students live within a 100-mile area, although there are also those attracted to the school from all over the country.

Even a casual visitor to the school cannot fail to be impressed. He finds a heterogeneous group of buildings, some of modern construction, others relics of colonial days. Included among them are several buildings that in general appearance, both inside and out, resemble closely almost any small New England factory. He sees plain brick walls and connecting runways; interiors cluttered with the appurtenances of manufacture—looms, presses and chemical laboratory equipment. Still others are given over to an extensive system of museum galleries and house many valuable art treasures.

In other buildings are to be found the typical studios of the art student—for

despite its somewhat misleading name the Rhode Island School of Design has more students of the fine arts than the practical crafts. In fact, the school boasts classes in drawing and painting, decorative design, sculpture, architecture, interior decoration, mechanical design, textile design, etching, jewelry, silver-smithing and the normal arts.

The most interesting recent development at the Rhode Island school was the completion in 1926 of a new museum building of Georgian style, and the work of William T. Aldrich, Boston architect. The new building is a complementing unit to the famous old Pendleton mansion, mecca of those who worship colonial charm.

Together these two museums form the most vital part of the school. Here are stored the art treasures that are the constant source of student study and research.

The connection of the museum to the school is both intimate and unique. Not only is it a laboratory for the student body but also serves as the public art gallery of Providence. According to the intention of the founders it was the aim to establish, along with the school "a nucleus for such a collection of masterpieces of art as shall rival the museums of the country."

The oldest of the two museums is the Pendleton of Providence was one of the country's pioneer collectors of country's pioneer collectors of the XVIIIth century colonial furniture and antiques. Upon his death in 1904 this collection was bequeathed to the school. Through the generosity of Stephen Metcalf there was immediately erected to house it a red brick Georgian mansion, beautiful in proportions and exquisite in details. In general plan it was similar to the old Dexter house, Mr. Pendleton's Providence residence.

In it was arranged the furniture as Mr. Pendleton had it, each piece placed in its original position.

The paintings, the chandeliers, the porcelains, all belong to the collection and companion the pieces of furniture with which their collector associated them. It is this which has preserved the unique appeal of the collection dur-

ing the twenty-two years it has been open to the public. It is no longer a novelty to see furniture displayed in a period setting. In fact, that has become the rule in museum installation. But it is still unusual to find a whole house of priceless antiques which seems livable and shows a pervading homogeneity of taste.

The furniture is largely of the last half of the XVIIth century, though a few pieces date just before 1700 and some of the mirrors after 1800. With the exception of the beautiful Hepplewhite dining room, the atmosphere of the house is Chippendale, although there are a number of sturdy New England block fronts and some pieces which show the grave simplicity of the style labeled Queen Anne. The china closet is stacked with sets of Sino-Lowestoft and other Chinese wares.

During the ten years prior to 1926, the regular fine arts department of the museum was confined to eight crowded exhibition rooms of one of the old school buildings. Then came the construction of the new museum, the gift of Senator Jesse H. Metcalf and Stephen O. Metcalf to honor their sister, Mrs. Eliza G. Radeke, who for the past fifteen years has been president of the institution and a persistent worker in the museum's up-building.

The visitor enters the museum through a white colonial doorway on the street level into a friendly entrance hall, with paneled walls of soft oyster gray. The multiple paned windows are curtained in cream net; on the floor is a tawny Oriental rug; opposite the door a grandfather's clock ticks resolutely in its tall walnut case. Old looking glasses with filigree frames hang on the walls and great highboys stand between the windows. At one end of the room is an antique white marble fireplace. The brightest color notes are the rich blues and browns of the large Chinese vases in the arched niches that flank the fireplace and the door which leads into the galleries of the museum.

The entrance hall connects with the main structure by a vaulted gallery whose windows look upon a green court beyond which can be seen the colonial house. In this gallery is the classical collection, a particularly rich one for the size of the museum. It includes a number of good examples of Greek sculpture of the IVth century B. C., interesting Roman portrait busts, a Graeco-Roman sarcophagus, a collection of Greek and Roman jewelry, terra cottas, small bronzes, Graeco-Syrian glass, and a notable group of Greek vases.

To reach the main gallery of paintings the visitor passes through a room hung with portraits by Copley, Stuart and their immediate followers. There is a fine Blackburn and some paintings by Stuart's disciple, Ralph Earl.

The large gallery of paintings is the instructional core of the museum. It is a spacious, lofty room, the walls covered with a dull olive brown fabric. The paintings are largely of the American school and conservative in tone, though the gamut of style runs from the quiet richness of Chase and Winslow Homer to the angled pigments of John Costigan and the bold statements of Maurice Fromkes.

Sargent's distinctive portrayal of Manuel Garioa, the eminent impresario and teacher of famous singers of an earlier generation, is outstanding among the portraits, though excellent canvases by Cecilia Beaux, William James, John Alexander and others have an honored place in the collection.

The main gallery is encircled by a series of small rooms containing paintings of the Spanish, French and Flemish schools, watercolors and drawings.

Below the main exhibition floors are rooms of textiles and laces, and two rooms of early American furniture of the cottage type dating from the "Pilgrim century" or a little later. There is a great deal more of this furniture in the storerooms, and it is hoped that a series of old rooms filled with furniture supplementing and leading up to the furniture of the Pendleton collection may some time be installed in a section of the museum now reserved for the purpose.

A few steps up from the rooms of early American furniture are the old museum galleries. Two of them are now given over to current exhibitions.

An entire floor of the new museum building is reserved for study rooms, where is available a large and varied collection of mounted textiles, together with an equally interesting assortment of peasant potteries. These rooms, while open to the public, are used largely by the students of the school and are equipped with tables and easels for their convenience. Yet the students are not confined to the study rooms, but may take their tabolets and drawing boards into any of the galleries of the museum.

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Paintings by German Primitives Shown at the Kleinberger Galleries

(Continued from page 1)
is unusual in German painting and suggests a possible Italian influence.

Two large panels lent by the Kleinberger Galleries are attributed on the basis of their similarity to some of his engravings, to Martin Schongauer. Although there is no painting in existence which can be ascribed to him with absolute certainty the one most generally accepted as from his hand is the "Virgin in a Garden of Roses" in the Church of St. Martin at Colmar in which both drawing and painting are more delicate than in the Kleinberger examples.

Another painting, in the Johnson collection, "Christ Taken to Prison," is given by Dr. Valentiner to Schongauer who speaks of its excellent execution. This is also a strong composition and very minutely detailed. In both this and the Colmar example the folds of the garments have the same curious hooked endings which are found in his engravings.

Two other large panels of the same period are ascribed to the south German school of the XVth century. These panels of "The Nativity" and "The Presentation in the Temple" were sold from the Achillito Chiesa collection. They are a little softer in drawing than the panels ascribed to Schongauer but the painting in the two sets, particularly of the stone walls, is quite similar.

Two panels by Hans Schurlin which have also been lent by the Kleinberger Galleries, have a Gothic rigidity that is almost architectural. One is of "Christ Before Pilate" and the other of "The Entombment of Christ."

The Master of Frankfort is represented by three panels, an "Adoration of the Magi" lent by Albert J. Kobler, a "St. Catherine and St. Barbara" lent by Albert Keller and a triptych, "Madonna and Child with St. Francis and St. Agnes" lent by the Kleinberger Galleries. Each of the last two is beautifully painted in warm, rich color and the harshness of drawing which characterizes most earlier work has been greatly modified.

One of the great features of the exhibition is the splendid group of paintings by Lucas Cranach the Elder. Eleven of his paintings are listed in the catalogue and one other has been added to the group. This is the first time that so many pictures by this most important German master of painting and engraving have been shown together.

The first is the famous "Bacchanale" formerly in the collection of Prince Alexis Orloff and now owned by Mr. A. Berg who has lent it to this exhibition. All of the elements of a pagan scene are here. The drunken Silenus, a wine vat, roistering children and a Venus in her cups but in spite of all these the painting has a curiously respectable air as though all of the persons in it were good Christians, actors for the moment in a morality play, who would presently put on their clothes and go seriously about their perfectly proper affairs. A small "Diana" lent by Robert Lehman also upholds all the proprieties in spite of her lack of costume.

One of the finest Cranachs is the large "Crucifixion" lent by Charles H. Worcester. At the top of the panel, in the center, is the figure of Christ on the cross, one of the most serene and spiritual figures in early German art. Beside him are the thieves, grossly human and writhing in agony. The crosses are tall, lifting the bodies high above the crowd. At the feet of the crosses are massed the followers of Christ, their faces expressive of keen suffering and reverence. Below them are two horsemen mounted on huge, spirited beasts which face each other and meet in the center of the picture. The bodies of the horses form a broad and almost unbroken band of color which divides the mourners above from the crowd of soldiers and scoffers in the foreground.

An even larger panel, though less dramatic, is the picture of Cardinal Albrecht as St. Jerome lent by John Ringling. This painting was shown at the Reinhardt Galleries in March of this year. The Cardinal sits in the center of an immense room but the importance which should, perhaps, be his is usurped by the quite humorous lion who lies on the floor with his paws tucked under and his mane neatly combed. Albert Keller has

lent a very fine small panel of "The Infant Christ and St. John" and a small but very beautiful "Head of the Virgin" comes from the collection of Mrs. Kleinberger.

Two portraits of Martin Luther, one undated, the other dated 1546, are shown. The first, which is the smaller of the two, is lent by Robert Lehman. In this the unshaved face is strongly painted and finely modeled, the eyes piercing and the lips firmly set. A black hat makes a jagged spot against the background of Cranach's favorite green. The second portrait, signed and dated 1546, would seem to be a larger and less successful version of the portrait of Luther by Cranach in the Johnson collection. The latter is also signed and is dated 1545, one year earlier. It has the strength and powerful characterization of the Lehman picture, qualities in which the Kleinberger example, lent by Carl Meichel, seems somewhat lacking.

The Buffalo Academy of Fine Arts has lent a large panel of "The Mockery of Christ" in which soldiers are violently forcing the crown of thorns on Christ's head. Above the seated figure of the Christ a very beautiful landscape is seen through an open window.

An almost life-size half-length portrait of a woman in an elaborate dress and wide red hat has been added to the exhibition but is not listed in the catalogue. Mr. A. Berg has also lent a small panel, in addition to the "Bacchanale," of "The Woman Taken in Adultery." The heads and hands of the many figures are finely painted and highly animated.

A "Portrait of a Nobleman," illustrated in THE ART NEWS last week, is one of the most arresting pictures in the group. As in almost all of the portraits, the boldly drawn figure is clothed in solid black and placed against a background of brilliant green but in this Cranach has made the whole panel sing by placing a brilliantly colored orange in the nobleman's hand. This superb portrait, which is dated 1537, has been lent by the Kleinberger Galleries.

A portrait of a man by Jorg Breu, the Elder, is not only a great rarity but an astonishing picture as well. In spirit it seems of the XXth rather than the early XVIth century, for it has almost none of the stiffness and convention associated with that period. If one were told that it was a portrait of John Barrymore,

whom it greatly resembles, the fact that a contemporary artist had done it would be hardly more astonishing than to find it, in spite of its modernity, obviously an ancient work. There is a freedom about it, a wittiness, which is very rare in early painting. The conventions of its time dictated the green background but the pose of the figure must have seemed revolutionary. It will be noticed that in almost all early portraits the sitter looks down or on a level with his eyes. In this picture the head is thrown back a little and the man looks upward and the change in character which this slight lifting of the head creates is amazing. The whole picture has a jaunty air. It has been lent by John Levy.

Two portraits by Hans Maler are from the collection of Charles H. Worcester. The first, a portrait of a young man, is tenderly drawn and delicately but solidly painted. It is very simply done with the black hat and cloak and usual background used only as settings for the serious face. The only ornament is a beautiful medallion in the young man's hat. The second portrait has little of the dignity and simplicity of the first. It is of a courtier of the Welser family and bears the date 1525 and the family arms on the back.

Although outnumbered by Cranach Holbein, with two pictures, carries away the honors. Both of these have been illustrated in THE ART NEWS, the first, a portrait of Sir Henry Guilford, at the time of its purchase by the Detroit Institute of Arts in 1926, the second, from the collection of Jules Bache, in last week's number. Holbein was one of the very few German artists of his day whose painting equalled or surpassed his work in line. These two pictures, as finely done as any engraving could possibly be, are still paintings primarily. Their color glows and sparkles; it is a necessary part and not merely an added attraction.

Almost ranking with the Holbein is the beautiful portrait of a young woman by Bartholomaeus Bruyn, the Elder, lent by Ernst Rosenfeld. This picture was published on the first page of THE ART NEWS of October 20th.

"The Judgment of Paris" by Georg Pencz or Pencz was one of the outstanding pictures in the Stillwell Collection recently sold at auction at the Anderson Galleries. Since its sale there it has had a greatly needed cleaning and its fine quality is made fully apparent. In the exhibition it is hung on the wall with the Cranachs and loses nothing thereby. This painting, also, has been lent by Mr. Worcester.

In addition to the paintings several fine German tapestries and wood carvings are shown.

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EXHIBITIONS IN NEW YORK

EUGENE HIGGINS
CORDELIA DE SCHWEINITZ
Babcock Galleries

Eugene Higgins's recent paintings remain true to his favorite themes from peasant life. There is, however, an obvious brightening of the artist's palette, and his murky brownish tones are now relieved most advantageously by bright flares of color. Irish tragedies are here, a dramatic sea theme and many sombre chronicles of labor, among which the most effective is "A Connecticut Ploughman." The straining figure is well placed against the background of hills and there is a feeling of warmth and moisture in the freshly ploughed soil. In another room, Cordelia Crane de Schweinitz is showing pastels and paintings. The artist is most successful in her rendition of delicate atmospheric effects.

LEO LENTELLI
Ferargil Galleries

Lithographs by Leo Lentelli at the

Ferargil Galleries are strongly architectural in treatment. Among the subjects shown are "The Horses of St. Marks," "Trinity Church," "Venice, Bridge of Light," "Ducal Palace, Venice," and "Church of St. Francis Xavier, New York." The watercolors by Helen Young, which are also on view at these galleries, were unfortunately not hung at the time of going to press and will be reviewed in next week's issue.

H. H. NEWTON
Durand Ruel Galleries

Mr. H. H. Newton, who is showing thirty-seven canvases at the Durand Ruel Galleries, has a tendency to see landscape with a literal eye. But occasionally he achieves a pleasant surprise. His recollections of "The Downs" has a simplification of form and an emotion not to be found in the works conscientiously painted from nature. "River Bathing," "The House of Refuge" and "Harvesting in the Tyrol" are other bright spots in a somewhat pedestrian exhibition.

MARGARET LOWENGRUND
Kleemann-Thorman Galleries, Ltd.

The first American exhibition of paintings, etchings, lithographs and drawings by Margaret Lowengrund is being held at the Kleemann-Thorman Galleries. She has exhibited at the Autumn Salon in Paris and her colored lithographs, which were later bought by the British Museum, were first shown at the Louvre. Although a pupil of Joseph Pennell, Miss Lowengrund is less literal than her teacher. Several of the etchings in her New York series suggest those condensations of form secured by modern photography done from a high point. The artist is also at her best in such satiric subjects as "l'Aperatif." Although certain coloristic weaknesses in the thirteen paintings in the back gallery make one suspect that etching was Miss Lowengrund's first love, these canvases exhibit a sweep and boldness unusual in one habituated to the delicacies of the etcher's needle. All the works have an excellent feeling for spacing and arrangement of forms, and the background always functions as an integral part of the design. We were especially impressed by the excellent composition of "Angelina," and by the rather sombre portrait entitled "Cyrena."

ROBERT VONNOH
EULABEE DIX
Milch Galleries

The long reprint on "The Art of Robert Vonnoff" by Eliot Clark inserted within the catalogue of the current exhibition practically robs the critic of encomiums. One may merely state that here are twenty-four canvases, representative of both portraiture and landscape. The latter works chronicle in misty blues, greens and purples, nature's more romantic moods. The portraiture, ranging from the monumental study of Daniel Chester French to the likeness of an old French peasant woman, is almost equally diverse in merit. "Late Victorian Lady" and "John Conway, Artist," both rendered with a considerable insight into character and evident sympathy with the subject, are to our mind the best things in the show.

In another room at the Milch Galleries, Eulabee Dix is showing table portraits on ivory, enclosed in standing carved gold frames designed by the artist for table or desk. Mrs. Henry Strater of New York, Countess Tolstoi, Mrs. Edward Stotesbury, are among the prominent people depicted in this medium.

J. D. FERGUSON
Kraushaar Galleries

Certain decorative mannerisms, doubtless effective, are the outstanding features of the work of J. D. Ferguson who is exhibiting until November 17th at the Kraushaar Galleries. He has a fondness for female heads and nudes framed by the sharply downward droop of palm branches or even less exotic trees. The formula, repeated in canvas, after canvas, becomes rather wearisome. His paintings have pleasant color, used in the method of the mural decorator with no attempt at depth. The six sculptures on view conform to the principles of stylized modernism.

PAUL PLASCHKE
Gatterdam Galleries

Because of the artist's illness, the current exhibition at the Gatterdam Galleries is limited to but six paintings instead of the much larger showing scheduled. Two moonlight landscapes, a summer scene of delicate tonality, a poetic winter subject and a small town street, with skillful rendition of sunlight and shadow, are the works now on view.



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Paintings by French Contemporary Artists Shown by Reinhardt

**Matisse, Picasso, Derain and Others
Are Included in Small Loan Ex-
hibition**

An exhibition of fifteen paintings and eight drawings and watercolors by contemporary French artists opens today at the Reinhardt Galleries. In addition to the several fine works owned by the galleries, paintings have been lent by Mrs. John Alden Carpenter, the Phillips Memorial Gallery, Mrs. Paul Hyde Bonner, Mr. Charles Ikle, the De Hauke Galleries, Mr. S. S. White, 3rd, and the Valentine Gallery.

When, last week, we wrote that an opportunity to see the "Dancer" by Derain would soon be general, we had no idea that the prediction would so quickly come true. This fine painting, which we believe to be one of the outstanding works of our time, has been lent to the exhibition by the Phillips Memorial Gallery. Grouped with other fine paintings its quality is only enhanced and it lends distinction to the whole group.

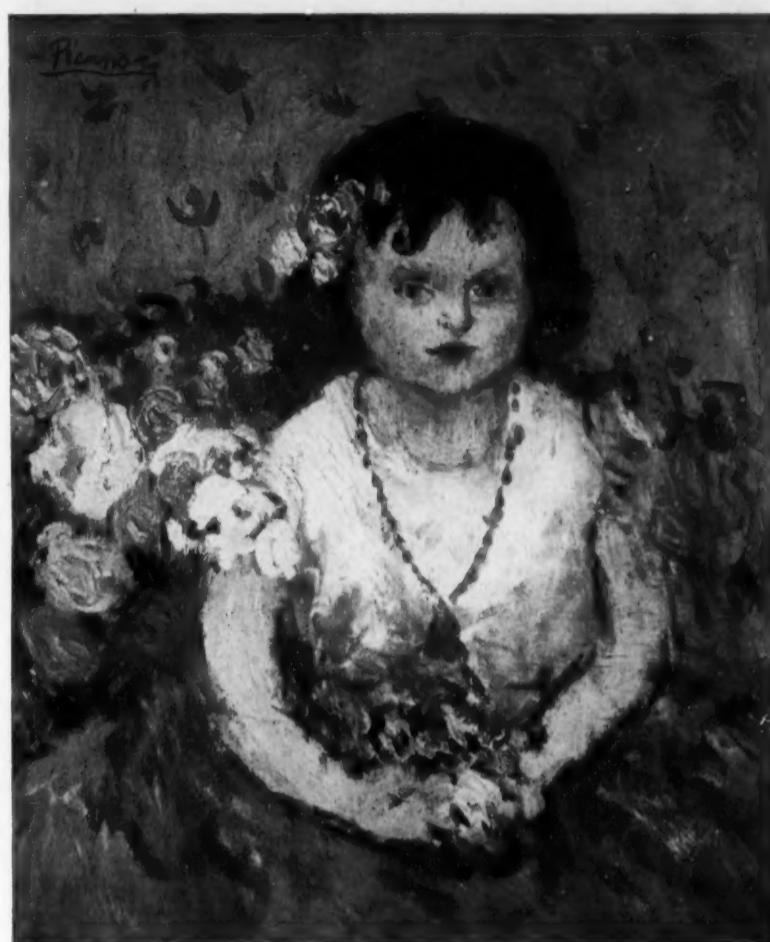
The superb quality of the Derain finds a parallel in Modigliani's portrait of his wife, a painting which is entirely different in spirit, more abstract in both color and form. Like the Derain it is built upon a foundation of perfect design and is magnificently painted. There are no obvious gestures, no displays of virtuosity, but the knowledge of color and tone which the modeling of the face and

neck reveals commands the highest admiration and respect. The painting is lent by the De Hauke Galleries.

Only these two pictures would be needed to make any exhibition a success for each represents a fine painter at his best but they are by no means the only things which make the present show worthwhile. There is a most entertaining picture by Picasso, one painted at the beginning of his "blue" period but before he had forsaken all others and still clung to the reds and yellows of his youth. If one were allowed to string adjectives together and if their combination meant anything it would be a temptation to call it a modern baroque Goyesque. The light that lay behind Goya's figures is here, a little, and the child suggests the serious Spanish girls whom Goya painted. The flowers, the pattern of the wall, the violent color have the exuberance of baroque at its playful best but neither Goya nor any but a modern artist would have run bright blue shadows through the whole picture.

Another portrait of a woman, and by this time we wonder if some day the pictures which we now call modern will have to stand the test at present imposed upon English portraits, by Matisse, completes a remarkable group. It is the "Woman in a Rose colored Blouse" which has been shown before at the Valentine Gallery and is lent by them for this exhibition.

Other pictures include a fine Matisse still life lent by Mr. White, several Vlamincks, an excellent Utrillo, two other Picassos and landscapes by Derain and Friesz.



"GIRL AND FLOWERS"

By PICASSO

Included in the exhibition of work by contemporary French artists which opens today at the Reinhardt Galleries

NEW HOUSE SELLS REMINGTON'S "BUFFALO HUNT"

"The Buffalo Hunt," a canvas by Frederick Remington which was illustrated in THE ART NEWS of May 19th, 1928, has just been sold by the Newhouse Galleries to a New York collector.

EARLY WOODCUTS FEATURE KEPPEL SHOW

The brilliant reds, blues and greens of a series of prints by anonymous artists of the XVth century strike a dominant note in the current Keppel print show. And although in making a round of the room one pays due tribute to fine works by Schongauer, Zazzinger, Cranach, Meckenem and Dürer, it is to the naives that one returns again, not primarily because of their rarity, but because of their vitality and charm. These gay prints from the age of faith, simple and graphic in their presentations, have much of the condensation that modern art often seeks in vain. One pauses in delight before the gay little wooden horses of "David Taking the Ark of the Covenant to Jerusalem," from the Nuremberg Bible series, or before the lively drama of the "Return of the Prodigal," from the Spiegel Menschlicher Behaltnis, completely forgetful of documentations in Schreiber and Schramm. The exhibition is extremely varied and, with its representation of rare and little known Italian masters, should appeal to all tastes. The catalogue, as usual with these galleries, is a model of information and arrangement; it fully covers all data concerning rare states and provenance, as well as furnishing concise autobiographies of the artists shown.

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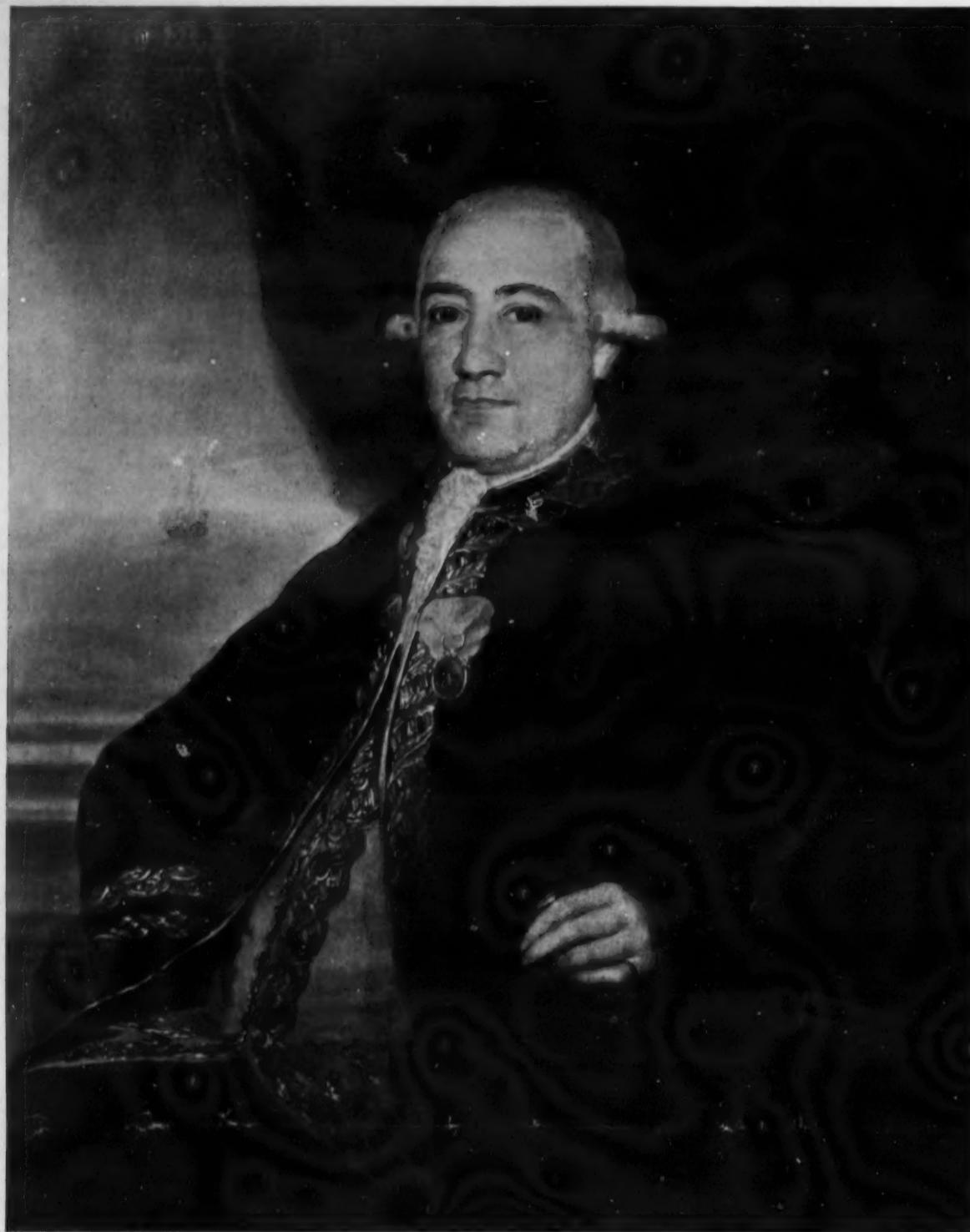
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PORTRAIT OF THE ADMIRAL DON JOSE DE MAZARREDO By GOYA

This portrait, which has been exhibited and reproduced frequently and is catalogued in the standard works on Goya has just been purchased by a prominent American collector from the John Levy Galleries

LITTLE GALLERY SHOWS SILVER

From November 5th to 17th, the Little Gallery is holding a special exhibition of handwrought silver, representing the work of the best present day craftsmen in this medium. There is an interesting group of the work of Arthur J. Stone, considered the dean of American silversmiths, among them a flat table service of

aristocratic simplicity, a tea and coffee service in wide flutings, a charming chocolate pot and table silver of Hanoverian pattern with rat tail back.

James T. Woolley, who has done many well known pieces of church silver is represented by a melon fluted and hampered, tea and coffee service and by an exquisitely formed bowl on a high standard, the shape faintly reminiscent of an upturned lily pad. Two other distinguished bowls are shown by F. G. R.

Gyllenberg. Katherine Pratt, another of the well known craftsmen in this medium, shows among other things a tea and coffee service with octagonal flutings, a card tray and a small salver. There are also interesting examples by Karl F. Leinonen.

Contrasting with the work of American craftsmen is handwrought silver made by Lapparra of Paris and Jacob Angman of Sweden, which was exhibited in the Modern Decorative Arts Exhibition two years ago.

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RUSSIAN SALE IN BERLIN BRINGS \$750,000

According to dispatches published in *The New York American*, the sale of works of art from Russia held at Lepke's in Berlin brought \$750,000. The highest reported price was paid by the Goldschmidt Galleries of New York and Berlin for a Beauvais tapestry, catalogue No. 221.

A. F. LEVINSON
New Art Circle

The third one-man show of A. F. Levinson, who was discovered by Mr. Neumann some four years ago, is on view at the New Art Circle until November 17th. There is an admirable clarity and serenity in Mr. Levinson's art, a delicate rightness of design. His color is extremely quiet, but used with such knowledge that there is no feeling

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To the firm of E. & A. Silberman belongs the distinction of the first commercial telephone communication between New York and Vienna. On Saturday, noon, Mr. Silberman placed a call for a business house in Vienna, from his office at 133 East 57th Street, and shortly thereafter was connected with his party with whom he conversed clearly and distinctly for ten minutes at a cost of \$170.

of monotony in his restricted gamut of tones. Landscapes, figure paintings and still lifes are exhibited. Although Mr. Levinson's art occasionally borders on the coldly intellectual, his "Winter in New England," is full of unhampered poetic feeling. In design and use of color to build up the composition, the "Woman Sewing," is perhaps the most admirable example in the present show.

THE WETHERFIELD COLLECTION OF CLOCKS

The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.

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NEW YORK

Church Congress Exhibition Shows Ecclesiastical Treasures

LONDON.—The Church Congress exhibition, which for nearly fifty years has been an important adjunct of the congress, opened on October 1st, reports *The Daily Telegraph* of London. The exhibition as a whole reflected great credit on Mr. D. W. Herdman, curator of the Cheltenham Museum, who acted as honorary secretary of the loan collection.

Gloucestershire is more than ordinarily rich in ecclesiastical treasures, and those here gathered together easily surpassed in beauty and rarity anything that has been seen at a Church Congress Exhibition for some years past. There were, for example, no fewer than twelve pieces of Church plate that belong to the pre-Reformation period. Foremost among these was the chalice and paten belonging to the parish of Clifford Chambers. With the exception of those belonging to Nettlecombe, in Somerset, they are the earliest hall-marked chalice and paten known.

Even more interesting in some respects were the four altar candlesticks from Bristol St. Thomas. They are of copper, gilt, and enameled, and are held to be Limoges work of the early part of the XIIth century. It is very much to be

doubted if any older altar candlesticks are to be found in England.

The greatest treasure of all comes in the pre-Reformation group. It is the famous "Boleyn Cup," belonging to the Parish Church of Cirencester, the possessions of which, the bishop said, were probably the finest of any parish church in England. Unlike many objects of rare historical interest, it has its own intrinsic beauty. It is a secular cup with a cover, surmounted by the Boleyn family badge. Queen Anne Boleyn is believed to have bequeathed it to her daughter, Queen Elizabeth, who gave it to her physician, Dr. Richard Master, who, in turn, gave it to Cirencester Church in 1561. It bears the London hallmark of 1535.

From Ripple, in Worcestershire, came the latten censer, brought to light in 1885. It is spherical in form, surmounted by a spire, and is attributed to the XIIth or XIIIth century.

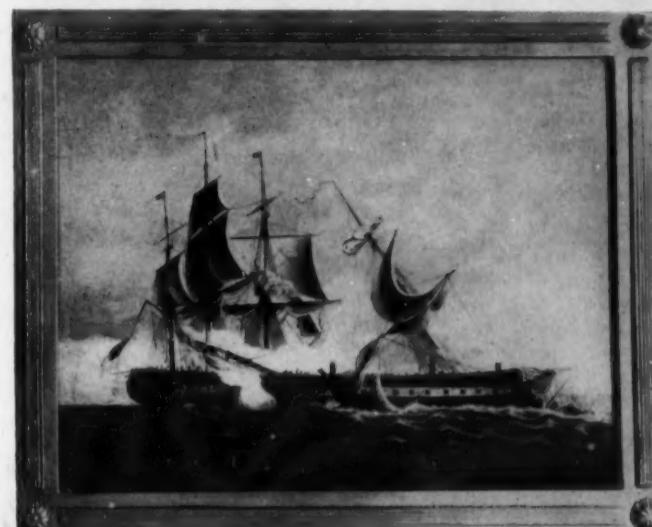
The display of Elizabethan plate comprised examples of every phase of that exceedingly prolific and inventive period, and included such fine and rare specimens as the round-bellied flagons from Rendcombe and the tiny chalice and paten cover from Acton Somerville.

Many of the Elizabethan examples had no hall-mark and were the work of local craftsmen, the like of which have long since vanished from the country towns.

The outstanding exhibit among the Jacobite pieces is the famous Tong cup, belonging to the parish of that name. Its original use has been much discussed, and the general opinion among experts now is that it was not originally intended for church use. As recently as April this year the metal-work experts at South Kensington confirmed that view, and also expressed the opinion that it was the work of the same goldsmith who executed a standing cup in their keeping which bears the London hallmark of 1611. Next to it was the very fine standing cup and cover from North-leach dated 1619.

A beautiful example of local workmanship was the fine flagon made for St. Nicholas, Gloucester, by William Crossley, a silversmith of that city who died in 1691.

Among the Georgian plate is a straining spoon of about 1730, belonging to Temple Church, Bristol. It is of special interest because among the five marks which it bears is one made with an oblong punch showing the arms of the city of Bristol. Only one or two other examples of plate thus marked are known, but they indicate that Bristol at one time exercised the power of assaying plate. Mr. Evans laments that nobody can be found to make a thorough search in the city archives for some reference to the matter.



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Matson parish church possesses a highly ornate chalice and paten of Spanish workmanship. Inscriptions on them testify that they were "taken out of a church of the Havannas by the Earl of Albemarle" and given to George Augustus Selwyn, by whom they were given to Matson.

There was also a choice collection of ecclesiastical pewter on view in the exhibition. In it were the chalice, paten, and flagon discovered by Mrs. Dent in one of the towers of Sudeley Castle and now in the keeping of the parish church. For many years the churchwardens of Eng-

(Continued on page 10)

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OLD TREASURES IN CONGRESS EXHIBIT

(Continued from page 1)

lish Bicknor used to collect the alms in a pewter bowl which had been found in a ditch near the church. An antiquary pronounced it to be of ecclesiastical origin, but it is now known to be a bleeding bowl of the sort used by barber surgeons. It has a flat, perforated handle with a circular indentation in which the arm of the patient was inserted for the blood-letting operation.

There were three royal loans which naturally attracted attention. The King loaned an embroidered prayer book of the Stuart period, which formerly belonged to Charles II when he was Prince of Wales. The cover is of exceedingly fine embroidery of the kind known as "stump work" and bears the three ostrich feathers. His Majesty's other loan was a later prayer book of the same period, similarly bound, and also formerly in the possession of Charles, whose cypher it bears. This book, which contains the bookplate of John Whitelocke (1757-1833), was bought by the King from the library of Sir Frederick Ouseley shortly before the war. A royal loan of recent origin is the silver casket presented to the Duke of Gloucester when he received the freedom of the city of Gloucester last July. It is a fine specimen of modern silversmith's work.

Gloucestershire possesses a wealth of ecclesiastical embroidery, but, interesting as most of the exhibits were, it was sad to see the way they had been maltreated—vestments roughly cut and joined together to make cloths and palls. Many, however, remain intact. The earliest examples were of the XVth century, and each succeeding century, including our own, was well represented.

Altogether there were some 800 exhibits, and it would take many hours to examine all the medals, coins, tokens, seal, rubbings of brasses, books, manuscripts, pictures, glass, and other objects which made up this remarkable exhibition. Though a few things came from outside, the great bulk of the treasures assembled belonged to the diocese, and even so were no more than a selection of the rare and beautiful things scattered through the county.

BOOKS AND MANUSCRIPTS

THE BOOK OF CHRISTIE'S *Christie, Manson and Woods*

Mr. A. C. R. Carter, than whom none knows better all that concerns London's greatest and oldest salesroom, has written an exceptionally interesting introduction to the finely illustrated review that has just been issued by Messrs. Christie, Manson and Woods in regard to the season that has recently drawn to a close. The season 1927-28 was an outstanding one, in which the event of the Holford Sale of Dutch and Flemish Pictures, held in May, constituted a world's record in its total of £364,094 for a single day's dispersal. Mr. Carter provides an instructive and highly useful treatise on each of the six sections into which the work is divided, giving very clear views as to the trend of events in the world of the salesroom.

The book is profusely illustrated, thanks to permission granted by private collectors, connoisseurs, experts and dealers, and a number of recorded prices of various works of art should form a valuable guide for potential buyers in the future. This is emphatically a book for our library of art.

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FOREIGN CORRESPONDENCE

PARIS LETTER

"Friends of Living Artists"

Organized

At the Salon des Vrais Independents
Salle Pleyel Opening
Bernheim-Jeune Shows Sculpture
Two Americans Hold Exhibition
Tal-Coat at the Fabre Gallery

By PAUL FIERENS

It has been announced that an association of thirty members under the presidency of M. Charles Pacquement has been formed for the acquisition each year of sixteen works by living artists, of which thirty will be reserved for the national museums. These "Friends of Living Artists" include MM. David Weill, Jean de Polignac, Georges Salles, etc.

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dedicate themselves to the defense of contemporary art. The living artists will be charmed to learn that some thirty men desire to buy their works. But the attempt which is being made to introduce into the national museums paintings and sculpture by several masters which the state up to the present time has always ignored or disdained is of particular interest to us.

If the "Friends of Living Artists" should commence by offering to the Musée du Jeu de Pomme an important painting by Picasso, they would only do their duty by enriching their country and would deserve the confidence of youth. But will they? Do they realize that it is necessary to forcibly combat the apathy of curators and that unless they strike a bold blow they will not attain their end?

Would the Picasso be refused? And if accepted, what would happen later? Such a painting would be held in reserve for several years in order that it might be brought forth at a favorable moment. This is our understanding of the activity of a society which above all should make an effort to repair the oversights of officials.

* * *

Will the "Friends of Living Artists"—whose acts we will await before passing judgment—visit the exhibitions of the progressives? We advise them to pay a visit to the salon of the Vrais Independents which has just opened far from the heart of Paris and which deserves to be viewed with attention. The Vrais Independents are no longer in accord with the other "Independents." They feel that the artists who show in their group should not send works to jury salons or invitation affairs. They desire an obligatory

independence. It is not for us to discuss their reasons but to state that their first salon is one of the best in this class which we have seen for a long time. The fact that there were only twenty-five exhibitors contributed much to our happiness, and we found a full dozen of these artists quite remarkable.

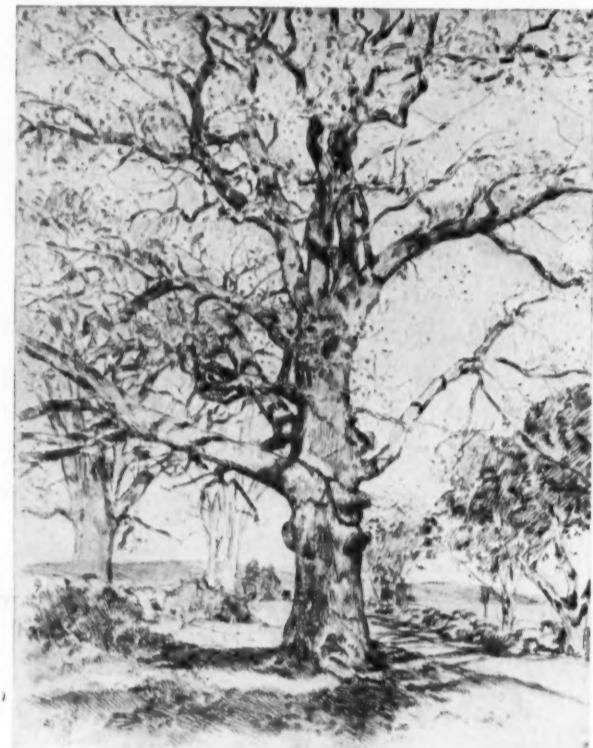
There are, for instance, on a single wall works by Gounaro, Leon Zack, Hassiaison, Vinès, Beaudin, Bores, Fasini, seven artists, of whom two are Russian, two Spanish, one Greek, one Italian and one French. Without having a common point of view and without resembling one another these seven artists have something of a common aim. The art of this group repudiates abstractions as well as naturalism, is neither cubistic nor surrealistic and has happily not yet found any of the "isms." This art again takes an interest in subject matter but transposes it according to the exigencies of the dream and of plastic color values. It takes into consideration human mysteries and emotion and does not pretend to explain or

describe everything. It chooses its elements freely and blends them lyrically. It is somber or bright according to the temperament of the artist. Let us remark that among the seven, the southern artists are the most romantic; the two Russians, Leon Zack and Hassiaison, have a gray palette; the French Beaudin is distinguished by natural grace, perfect ease, an intelligent smile. But the most complete of the seven, the greatest poet and the best painter, is Francisco Borès. If I were taking part in the group presided over by M. Charles Pacquement, I should recommend the purchase of a Borès for the national museums. It would be necessary to place the painting in the cellar for twenty years, but it would be both a good bargain and a profit to the state.

* * *

There are other artists who distinguish themselves in the Salon des Vrais Independents—Rimbert, Alexandre Garbell, (Continued on page 11)

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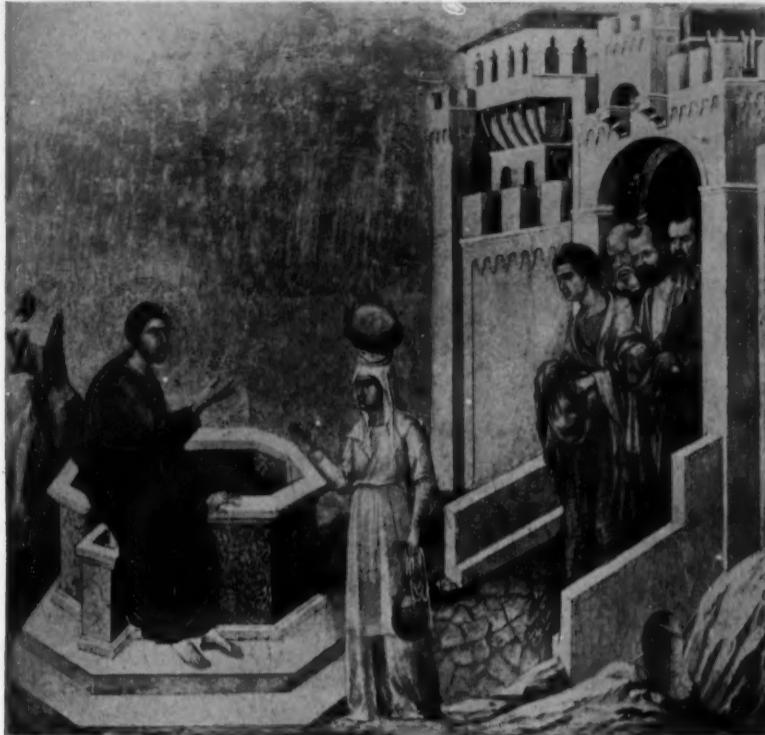
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"THE RAISING OF LAZARUS"

By DUCCIO



"CHRIST AND THE WOMAN OF SAMARIA"

By DUCCIO

The two panels, formerly in the Benson Collection, are from the predella of Duccio di Buoninsegna's altarpiece, the "Majestas" in Siena. They have recently been purchased by Mr. John D. Rockefeller, Jr., from Sir Joseph Duveen. An estimated price for the two is \$800,000.

PARIS LETTER

(Continued from page 10)

Lagar and Mane-Katz. We found the latter also exhibiting at the new Granoff Gallery, which has recently been opened next to the Institute, Quai de Conti. Simultaneously there is also being shown at these galleries the work of a young Jewish artist who has recently come from Palestine with his impressionistic portraits of rabbis, Arabs and beggars, his landscapes near Jerusalem, his views of

Egypt. All these are painted with magnificent vigor, fine feeling and cool color. And all of them have an unadulterated oriental flavor. Steering a course between Chagall and Mane Katz, that is to say between light poetic phantasy and complete romanticism, is another Jewish artist, Ryback, who is holding an exhibition in Montparnasse. He has the restlessness and nervousness of his race and his sad humor is concerned with his own defense. He is prodigal of brilliant tones, a little drunk with his own riches, but one forgets his excesses, and in the end

everything harmonizes in a dramatic chiaroscuro.

* * *

This week sees a further increase in the galleries to be visited. One of these, the Salle Pleyel, has just opened under the most beautiful music hall in Paris. The first exhibition is devoted to the Paris school. Nothing particularly new is found, but one sees again with pleasure well known works by Braque, Picasso's of the heroic period, some Rouaults, Derains, Bonnards and the "Discovery of America," by Dufresne, a work of ingenuous

exoticism, and admirable decorative effect. The debut of the Pleyel Gallery seems promising, but unfortunately the lighting of the rooms is defective. In the yellowish light the Chagalls and even the Matisse do not show up better than the Laprades and the Lhotes.

* * *

A Finnish sculptor, Vaino Aaltonen, is showing open air compositions that are very charming at the Bernheim-Jeune Galleries. His decorative heads are conceived in large planes. Sporting enthusiasts will especially admire his Nurmi done in bronze in the academic manner.

Two young Americans, a painter and a sculptor, claimed our attention. The painter is William Littlefield, whose works we saw at the Marguerite-Henry Gallery. We immediately recognized him as a disciple of Dunoyer de Segonzac, a disciple who too closely imitates his master. But the art of Littlefield is a great deal more personal. It is concerned with syntheses of athletic types, developed by means of strenuous lines which suggest movement. One feels the muscles grow tense beneath the skin and admires the strength of the athlete as well as that of the painter. The sculptor, Roy Sheldon

(Continued on page 14)

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THREE NOTABLE EXHIBITIONS

The exhibition of paintings by German Primitives is the third in a remarkable series which has been held by the Kleinberger Galleries. In 1917, when the Italian school was less generally appreciated in America than it is today, they arranged a large exhibition of Italian primitives to which the greatest American collectors lent many of their finest pictures. Last year, for the first time in America, a really representative group of work by the French Primitive masters was shown.

The importance of these exhibitions, each of which has been almost a pioneering venture, cannot be overestimated. Each has greatly widened the acquaintance with an important school; each has supplied material for study and comparison. They have provided almost ideal means by which one may enter into the spirit of a national art. Unlike a great museum, where there are a thousand things to distract the attention, these exhibitions have made concentration natural and normal as well as offering material which for extent and quality few museums could equal.

Our knowledge of the Italian school has progressed rapidly and began, certainly, before the 1917 exhibition, but within the limits of a not very long memory the names of comparatively few painters were known and the great majority of Italian pictures were attributed either to one or other of the few great masters or to their schools. If increased knowledge had brought with it only additions to a list of names our progress would hardly be a cause for self congratulation and it is unquestionably true that the demand for a name to give the picture has legitimized some things of very doubtful parentage but appreciation also has grown as we have become more intimate with the school. It is even possible that the time will come when "school picture" will not be thought of as a disparaging appellation and we shall be less curious about the father than about the qualities of the son.



"THE CALLING OF PETER AND ANDREW"

By DUCCIO DI BUONINSEGNA

This panel, originally part of the predella of Duccio's masterpiece, the "Majestas" in Siena, has recently been purchased by Mr. Clarence H. Mackay from Sir Joseph Duveen. The price is said to have been about \$400,000. This panel, with the two now owned by Mr. Rockefeller and the one in the Frick Collection were formerly in the Benson Collection

Of the French school we share our ignorance with France. It is only within recent years that any serious study has been made, even in its native country, of early French painting and the belief that there were no primitive French painters was quite commonly held. Much still remains to be learned but there can be no question that the Kleinberger exhibition of last year was a great stimulus and its effect will be felt for many years to come. A similar result may be anticipated from the present exhibition of German primitives for although most of the names in the catalogue are more or less familiar no similar opportunity for study of the school as a whole has been presented in America. From it we can get the flavor of the period and lay the foundations for an appreciation of its qualities and defects.

Through the acquaintance with three great periods in art which these exhibitions have furthered our horizons have broadened and we have a surer standard by which to estimate quality, not only of ancient art but of later and contemporary art as well. All of us, therefore, no matter in what direction our personal tastes may lead, owe a very considerable debt to Mr. Kleinberger.

ART IS INTERNATIONAL

BY DUNCAN PHILLIPS

The essay by Duncan Phillips which we print below is one of three articles published by him in the catalogue of his Tri-Unit Exhibition of Paintings and Sculpture now on view at the Phillips Memorial Gallery in Washington and the references to specific paintings are to works in his collection.

Nationalism as a quality in art with a local color and a racy tang for the foreigner and a recognizable and romantic reality for the patriot is not only an inevitable result of segregation but is intensely interesting as such and undeniably important as a means of studying races. And yet this national quality in certain examples of architecture, sculpture and painting is a consideration en-

tirely distinct from the significance of the same works of art as part of the universal language of order and design, of function and structure. The chief aim of civilization today should be the breaking down of artificial barriers between nations and among these barriers are the estranging differences in currency and in speech. Art offers not only a means of free spiritual communication between peoples whose minds cannot meet in other ways but it affords the perfect symbol of the creative instinct and energy, of the sacred life-principle of universal rhythm, of the harmonies and unities of peace. As Max Plowman has written "the false patriotism which perpetuates the curse of Babel is soon to fall after its riotous bacchanalia of bloodshed. If true patriotism, with its pride in the reputable achievements of a man's native land must fall with it and we have to endure a colorless cosmopolitanism those who have permitted elementary greed and hate to degrade their national pride have only themselves to blame. The progressive policy of peace depends upon the encouragement of those creative impulses in man whereby he finds his expression. The pilgrims groping for peace and good will are tripped up by the worldly wise men with their plausible cynisms at the expense of what they are pleased to call our unchanging human nature red in tooth and claw." The task of saving what we call civilization from itself is nothing less than that of transforming a monster insistent upon its own scientific suicide through the devouring of its own young and the destruction of its own arts, into a vast and humane intelligence for the diffusion of the benefits of creative peace. The artists of all the world should feel a fellowship of the creative spirit. As unconscious interpreters of race, class or nation they can prevent these divisions from intensifying dislike and dispute by reconciling them all to the enkindling alchemy of aesthetic expression everywhere which makes a human brotherhood. We have seen enough of the devastation wrought by the perversion of

the brotherhood ideal to the mere glorification of tribe or clan or sect. None of these group loyalties and aggressive solidarities with their entrenched prejudice can produce that unifying spirit in which the world must be reborn. It has been proposed that artists of all the world shall be called upon to create a world enter where the ideal of creative and constructive work may be symbolized, where the symbol shall be of the things that unite as opposed to the things that divide. It is proposed that artists point the way to peace through understanding, through the disinterestedness of art and its universal language, through fusion of their differences in a common ideal, through their representing civilization in a last attempt to rise above savagery, above the tribal feud and the herd mind. This ideal of international cooperation is on its way and nothing can stop it. World federation is now in process of becoming a practical realization in business, in science, in religion and in art. The foreign edition of *Le Matin*—Jules Sauerwein—at the end of a most pessimistic survey of failures by politicians to surmount such obstacles as trade rivalries, race prejudice and boundaries, concluded with the words: "Fortunately there is something else in the world besides politicians. They are not the sole masters of human destiny. In the economic field a general organization is struggling ahead slowly but surely and in the field of intellectual and artistic exchanges each day brings closer together the nations which fought ten years ago. Indeed it might be said that it would be much better if the effort to organize peace were taken out of the hands of politicians and confided to writers, thinkers, scientists and artists." Art which stands for Life itself and for Harmony and Rhythm and Order, art is the appropriate rallying point for the determined effort of the people of the world to impress their governments with their will to peace.

International exhibitions are not only

fascinating but indispensable agencies for exchange of influence and development

of good will through mutual understanding. We have our exchange professorships to interpret nations and races to each other and in time there will be attaches for art in every embassy and legation to balance the military and naval representatives. Meanwhile such assemblies of world painting as the ones in Pittsburgh and Venice are of the utmost value. In my opinion there should not be quite so much segregation of the nations in separate galleries as competitive exhibits. Why not, in a least one large gallery, mingle the artists freely and arrange them according to fellow-feeling and similar intentions? Why not accept the fact that even as we in the United States mingle our foreign born as soon as they become American citizens, caring less about their hyphens as mere labels for classification than as an aid to learning about their racial and geographical backgrounds which we inherit, so the world centres have a right to take stock of the artistic world-citizens in a grand ensemble, marking with interest the significant differences but noting also and employing as a unifying factor in each room's decoration, the affinities and significant harmonies of methods and purpose. In the two international groups in our Main and Little galleries I have had no other plan than to make a pleasant blend and fusion of good pictures by artists both famous and comparatively unknown, from eight different nations. I could of course have assembled pictures from every part of the world without regard to these affinities and to the shapes and colors of the walls. Curiosity might then have become a more active force in my selections than sensibility. The only question for me to decide is whether a work is, in my very indulgent personal opinion, of such sincerity and merit as to justify inclusion. A large display of mediocre pictures by one foreign artist of meretricious skill and popular repute or by a group of painters of one nation interesting only as a sidelight on that nation is a sign of non-aesthetic motives in the organizations of the enterprise. Self-satisfaction in one national group tends to breed the same complacency in others and leads to unfriendly competition in mass production everywhere. Let us neither bring in nor keep out foreign pictures because they are foreign but sponsor them only if they are good and not otherwise.

America has in the past been neglectful of its own artists. Even today isolated instances of neglect due to overmuch foreign influence might be cited with proofs. There are antithetical evidences of our cultivating an indifference to whatever is not American. Nevertheless I feel that we are now in a period of ever increasing realization of that international fusion of many races which more than anything else has marked us for leadership in the arts. There is noticeable now among those of us who care about such things an ever increasing pride in the way our artists are advancing to their destiny. But it needs to be said that our attitude towards our contemporary native art is the usual, biased, nationalistic one. We are too close to the artists of our own time to judge them dispassionately and this is true no less of our attitude towards the work of foreign painters and sculptors. All nationalists are of course biased for or against the art of their own countrymen. Obviously the natural and the wholesome trend is to a partiality and indulgent preference for the home product. Time was, however, and not so long ago when we accepted the European contempt for our artistic efforts with meekness and turned to the old world for art with a deference by no means based on intelligent appraisal of relative values. The explanation is simple. There is in the life of young nations a periodic though irregular oscillation between the inferiority and the superiority complex. Instead of the exaggerated humility as to our standing as artists which prevailed from 1870-90 and even as late as the Sorolla and

(Continued on page 13)

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ART IS INTERNATIONAL
(Continued from page 12)

Zuloaga exhibitions in 1914, we are now witnessing an exaggerated self consciousness and pride which challenges the world and resents foreign competition in our country. It is sad to think of the neglect of our American old masters while novelties with foreign names and medals were imported by our dealers and even purchased for large sums by our prosperous travellers on their grand tours. And yet that was a reaction to the no less deplorable condition which had preceded it from 1830-70 when our fathers' fathers had felt no need for European culture and our so-called art, free from foreign influence and competition, had grown smug and self-satisfied in a dreadful dullness. The national point of view in art may then be written down as a stupid and self-conscious one. We either overestimate or underestimate our own artists. We either neglect them when they are obscure and need our help or we coddle them with protection against foreign rivalry which would be the acid test of their worth and the incentive to their progress. At the present time I am aware of the fact that in New York and other cities press-agented exhibitions of paintings and sculpture by distinguished foreign artists have resulted in

many sales to our museums and collectors so that our patriots have become alarmed. Evidently America is not yet safe for American artists. Protests have been made in timely editorials against any possible recrudescence of that cult of the foreign which has made our native artists miserable. The warning is natural and timely but the fear unwarranted. We are learning about the true eminence of great foreign artists whose work we had not been privileged to see until recently. It is well that we should know where we stand with men like Matisse, Maillol and Bonnard, with Braque, Despiau and Derain, with Bourdelle and Epstein, with Munch and Kokoschka, and with the cosmopolitan Picasso—what we really think of them after the strangeness has worn off—how our own men compare with them when exhibited under the same roof. For a while there may be an attempt to make up for lost time in acquiring the works of these leaders of our generation. But are we really neglecting American artists because we are also cognizant and appreciative of their outstanding foreign contemporaries, because we are developing in spite of ourselves an international mind? I cannot believe it. There is no danger now of a return of artificially inflated foreign prestige in art to the detriment of our own artists. We know our

men too well. We honor them and buy their works for our museums and our homes not merely because they are Americans but because they are worthy of our support. They are good workmen judged by ancient standards and ideals and all the better perhaps in our eyes if they have been trained in our own schools and if they express our own characteristics and describe our city or our country life, our types and our individuals. To maintain ideals for our art and to stimulate conditions favorable to its successful progress this should be our only aesthetic concern as a member of the family of nations. In art, as in everything else, let us make "America first" not a mere slogan but an actual fact. And let us not forget that the world is in America already and that our flag is a symbol not only of liberty, democracy and opportunity for all but also of unity in variety, of world federation.

And now in this little exhibition of international art, sadly limited as it has to be by our lack of space, my only plan is to suggest the harmony which can be made to vibrate through a selection of works by mingled foreign and American painters. The keynote is sounded by the big masterpiece of Renoir which, for all its Gallic gaiety, strikes a responsive thrill in American hearts, as visitors to our gallery experience for themselves whenever

they are in the right mood. This is a pinnacle of the painter's art. If the Americans included show in one way or another the influence of French painting, is this so much to be wondered at and regretted? Who could resist the Renoir boating party and the Monet fruit piece as inspiring examples of impressionism, and the noble classic landscape of Derain or the subtle still life of Bague as stimulating leads in post impressionism? It is a mistake to deprive ourselves of such influences of our own time in the fear that they might dominate us too much. We can say of Luks that he is to America what Courbet and Manet were to France. This does not mean that he is an imitator. The SULKING BOY could not have been painted by any one but Luks. So it is with the other Americans in our show, and it is equally true of the Spanish, the Russian, the Roumanian, the Hungarian and the English. Our men should know how they hang with the foreigners and the best way to find out is to combine not the contrasting but the harmonizing types. This I have done. In the present international arrangement color is the dominant theme and most of the artists pay tribute in their own individual manners. The color of Picasso's interior is as Moorish as the Alhambra, Beal's "Garden Party" for all its Monticellian pigment has an old fashioned American flavor. This dominance of color

is due to the overwhelming fascination of perhaps the two greatest colorists of modern times Renoir and Bonnard.

I would like to linger over the pictures with an appreciative word for each but I can only speak of two new acquisitions to the permanent Collection. The Palm is Bonnard in his most sumptuous mood. It is an exultant paean on light. Some will criticize the transparent violet lady in the shadowy foreground but not those who know the visual and emotional thrill of coming suddenly out of a house into a blaze of sunshine, caught up in a glory of luminous radiance and chromatic splendor which make it impossible to observe in detail what is sensed rather than seen against the brilliance, sensed merely as an area of cool tone in refreshing contrast to all the glow of molten color. It is in the land which gave to the world the spiritualized naturalism of Twachtman that such an art should inspire our lyricists to do for America what Bonnard has done for France.

The famous "Self Portrait" by Cezanne is reproduced as the frontispiece to Meier-Graefe's new edition of his book on the master. Somewhere in the text it is compared to Rembrandt's portraits of himself in old age. It is worthy of the comparison. The same pride of genius looks out of this canvas and the same challenge from a man no less misunderstood.

(Continued on page 14)

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ART IS INTERNATIONAL

(Continued from page 13)

a man no less misunderstood and almost forgotten by his contemporaries. The little eyes are aquint with a doubtful hint of a smile which the walrus mustache covering the lips does not allow us to confirm. Certainly the Sage of Aix regards us with an ironical expression. The work dates from the time when his great idea had come and all the difficulties of painting were being solved by a mere adherence to color as the secret of form as well as of pattern and of light. The bulk of the head and shoulders, achieved without loading of paint, the richness of the olive tone, in spite of an austere reserve, and the subtle intimations of character, expressed with the utmost simplification, are so many proud demonstrations of the methods of color construction which Cezanne had finally discovered after much unsuccessful exploration. Such a picture is not French like the Renoir and the Bonnard masterpieces. It is universal document with much of the wisdom of the Far East in its combination of elusive style and spirit with inspired economy of effort. In our international exhibition of paintings, dedicated to the color as an aesthetic element, it says the last quiet word.

PARIS LETTER

(Continued from page 11) don, exhibits at the Marsan Gallery works of two very different types. On one hand there are his nudes of a gracefully classic style, treated with sensitivity and feeling; on the other, animals, mainly small, seen with a more modern eye. He treats them in a spirit of curious simplification. Roy Sheldon as animalist gives evidence at once of his powers of observation, his humor and his plastic sense.

Finally, if we were to become one of the "Friends of Living Artists"—this seems to have become our refrain!—we would buy some of the drawings of Tal-Coat. For this young Breton, who was revealed to us last winter at the Galerie Fabre, has up to the present time done only two or three paintings. But he is a vigorous draughtsman and also produces many watercolors and gouaches. What he has not torn up he is now exhibiting and they are a grand surprise. If you discovered Tal-Coat in the past, you are now obliged to rediscover him. For all is changed. The folklore subjects which he used to formalize have now become more human and freer, and he has lost none of his eminent qualities of expression, of drawing and of feeling. Tal-Coat takes everything tragically and makes us share his feeling. If one were to make comparisons one might say that he has something of Goya's cruelty. In any case Tal-Coat is one of the hopes of the Fabre Gallery . . . and of young French painting.



PORTRAIT OF MME. MODIGLIANI *By MODIGLIANI*
Lent to the current Reinhardt Exhibition by the De Hauke Galleries

LONDON LETTER

By LOUISE GORDON-STABLES

Such is the force of the criticism which is being brought to bear upon the proposed sacristy to be built adjacent to Westminster Abbey, that a course of

action is being adopted which has never before been followed, so far as I am aware. On the suggested site there is being erected a model of the design in lathe and plaster, so that public opinion as to its suitability may be consulted. The difficulty in regard to the building is not so much one of its architecture as of its interference with that stretch of

green sward which at present affords such a delightful foil to the grayness of the abbey stone, as well as a means of securing an uninterrupted view of it.

There is considerable discussion just now as to who is to succeed Sir Frank Dicksee as President of the Royal Academy, and it is generally agreed that in default of Sir William Orpen, who is hardly as gifted socially as he is artistically, Sir George Clausen has a very sporting chance of being elected. The diatribes of the late president against modernist tendencies have so alienated even the rearguard, that it is generally felt that it would be madness to allow a reactionary again to fill the post. Sir George, in his short term of office at the Academy Schools, when he was substituting for Charles Sims, endeared himself to the younger generation and would, I believe, have their wholehearted support.

The following are notes on the Galleries:

The Abbey Gallery, Victoria Street, S.W.

The most striking feature in the work of the Hungarian artist, Karl Kotasz, here exhibiting, is his mastery of color. Studies of his country and people afford him plentiful scope for exploiting this talent and it is obvious that he deliberately selects his themes to this end. His

work suggests movement and vivacity, and the composition is with few exceptions distinguished.

Leicester Galleries, Green Street, S.W.

accomplished authoress of the sculpture

It is difficult to believe that the very accomplished authoress of the sculpture on view here, Dora Gordine, is still in the early twenties, so mature are her conceptions. This Russian artist belongs among those who wish to rescue sculpture from that chilly and meaningless nullity from which it has suffered so long. Her work, besides being technically very remarkable, has vitality and significance, and a temperament that is able to materialize the subtle things of psychology and character clearly shines through it. There is great sensitiveness about a "Chinese Head," exquisitely modeled and showing a clever treatment of the eyes by means of which the difficulty of the flat eyeball is overcome. The lids are downcast, giving a strangely living quality to the entire head.

The Fine Art Society, New Bond St., W.

Watercolors by Walter H. Allcott, shown here, continue the tradition of the British School in watercolors very worthily, without breaking any very new ground. He deals adequately with effects of distance and shows delicacy in suggesting atmospheric nuances. His work should find many admirers.

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RARE ARMOR AT AMERICAN ART

The American Art Association will put on exhibition, on November 17th, a collection of rare antique arms and armor of great artistic merit and historical importance. Among the many items which rate as "museum pieces" is a tilting suit on whose breastplate is the punch mark of the maker of the armor of Henry VIII in the Tower of London, regarded by many as the most important suit of armor in the world. There is also a suit of Gothic armor of great rarity and beauty.

Other outstanding pieces are a fluted Maximilian suit of 1520; a finely engraved Portuguese head-piece considered unique, and several braces of pistols of unusual quality and historical importance. Among the rapiers is one retaining its original gilding, accompanied by foaming dagger *en suite*, believed to be the only instance of the kind recorded in a sale in this country. This magnificent collection of armor, which includes daggers, powder flasks and antique guns, is made up from several sources, including the Electoral Cabinet in Dresden, the family armory of the Radziwill, and the ancient armories of a Bohemian and other castles.

The collection will be on view from the 17th to the 23rd of November, and dispersed on November 23rd and 24th.

BOOK SALES AT AMERICAN ART

The book collection of Judge Harman Yerkes, on view November 16th, will be sold at the American Art Association during the afternoons of November 19th and 20th. The sale comprises about 300 sets of standard authors in fine bindings.

First editions of modern authors feature the Joseph Jackson collection of books also put on exhibition on November 16th, for dispersal at auction November 21st and 22nd, at afternoon session. The name Joseph Jackson is known to all book collectors, especially as a collector of Poe, and the collection of this famous bibliophile includes a copy of the *English Notes* by Charles Quicke, of which there are only six copies known. This is in the original wrappers and entirely uncut. There is also a copy of "The Philosophy of Animal Magnetism," only three copies of which are known. This is the first copy to make its appearance in a public sale.

ANTIQUE FAIENCE IN SALE AT RAINS

The Wickersham collection of Antique Faience Work will be sold at auction at the Rains Galleries, 3 East 53rd Street, on Wednesday, Thursday and Friday (November 14, 15, 16) and includes steins, vases, urns, flagons, delfts and china plates. At the same time the antique and modern household furnishings removed from the home of Mrs. John A. Stewart, and consisting of satinwood tables cabinets, Chippendale dining room tables, secretaries, Aubusson and Flemish tapestries, will be sold. The private collection of oriental rugs belonging to Mrs. Carmichael are also included in this sale and all the articles are on exhibition Monday and Tuesday, November 12th and 13th from 10 A. M. until 10 p. m.

SPANISH ANTIQUES AT PLAZA GALLERY

Spanish antiques, decorations and objects of art, the property of Montillor Brothers of the Spanish Antique Shop of New York and Palm Beach, will be dispensed at the Plaza Art Rooms, 9-13 East 59th Street, on November 15th, 16th

COMING AUCTIONS

AMERICAN ART ASSOCIATION

LOOMIS ETCHINGS

Exhibition, November 16

Sale, November 20, 21

The E. N. Loomis collection of etchings, about 400 in number, embraces good examples of all the famous modern etchers. It will be shown at the American Art Association from November 16th to 20th, and dispersed during the evenings of November 20th and 21st. Interesting prints by Benson, Blampied, Buhot, Davis, S. Arlen Edwards, Haden, MacLaughlin, Pennell, Whistler and others are features of the sale. Works of outstanding quality in the collection include fine impressions of S. Arlen Edward's "Mona Lisa," Benson's "The Dark Pool," and "Duck Blind," Buhot's "Les Bergeries, Soleil Couchant," Sir Francis Haden's "Challow Farm," Heintzelman's "The Shawl," and Pennell's "The Ferry House."

BLOOMINGDALE PAINTINGS

Exhibition, November 17

Sale, November 22

Eighty-five oil paintings, by artists of the American and Barbizon Schools, the collection of the late Lyman G. Bloomingdale, will be exhibited from November 17th to 22nd and dispersed in evening session on the latter date at the American Art Association. Included are paintings by Childe Hassam, Jean Georges Vibert, Narcisse Virgile Diaz de la Pena, Charles Francois Daubigny, Jean Baptiste, Camille Corot, Jules Dupre, Jean Jacques Henner, Adolf Schreyer, Jean Charles Cazin, George Inness, Bruce Crane, J. Francis Murphy, Ralph Albert Blakelock, Alexander H. Wyant, Henry Ward Ranger, Samuel Waldo and others.

and 17th. Spanish furniture is represented by various types, including a fine selection of XVIIth and XVIIIth century specimens in walnut and pino wood. There are several interesting varguenos, finely carved chests, sets of chairs, and a variety of tables, both large and small. Decorative iron work, rich Spanish textiles and a representative collection of rich textiles and pottery are further features of the sale. The collection will be on exhibition November 11th, 12th, 13th and 14th.

ANDERSON GALLERIES

JAMES LIBRARY PARTS I AND II

Exhibition, November 9 and 15
Sale, November 13-15 and 20-23

The library of Norman James of Baltimore, Md., will be sold in two parts at the Anderson Galleries. Part I, which consists of half of the collection of books on natural history, Americana and sport, will be exhibited on November 9th, and sold on November 13th, 14th and 15th. In this section there are rare colored plates and sporting books, including Orme's *British Field Sports*, works on natural history by Gould, Elliot and others; Americana with particular relation to the early West and an extensive collection of books on big game hunting, fishing, travel, mountain climbing, arctic exploration, etc. Part II, on exhibition from November 15th, and on sale from the 21st to the 23rd, embraces volumes in the same general categories as those in Part I.

SCHERNIKOW HOOKED RUGS

Exhibition, November 17

Sale, November 20, 21

Hooked rugs, benches with hooked rug coverings and bedspreads, collected by Mrs. Edward O. Schernikow of New York City will be sold at the Anderson Galleries on November 20th and 21st. One of the handsomest pieces is a floral hooked carpet in rich colorings on an ivory center. An animal rug with two white horses is a fine example of rare primitive type, while a sampler specimen is amusingly naive in design. All types are included in the sale, among them geometrical patterns, shell patterns, bird designs and a large selection of the popular floral motives.

SOTHEBY'S, LONDON

WORMELL LIBRARY

Sale, November 16

The W. J. Wormell book collection, principally English literature of the XIXth century will be sold at Sotheby's on November 26th. Outstanding features of the sale are a considerable collection of the writings of Charles Dickens, including an unusually desirable set of the *Pickwick Papers*, novels of Charles Lever, F. E. Smedley, R. S. Surtees, Thackeray, and Trollope in parts as issued. There are also books with colored plates by Cruikshank and Rowlandson.

READ INDIAN AND PERSIAN MINIATURES

Sale, November 21

Indian and Persian drawings, illuminated manuscripts, etc., the property of Sir Hercules Read, and important Indian miniatures, the property of a gentleman, formerly in the collection of the late John Lord Northwick, will be sold at Sotheby's on November 21st. There are numerous fine examples of the Mughal, Rajput and other schools, largely of the XVIIth and early XVIth centuries. Of the Mughal school there is a fine "Portrait of a Foreign King" and a beautifully executed miniature depicting the "Visit of a Nobleman to a Friend," which serves as the frontispiece to the catalogue. A folio album, containing 30 folios, each with a single picture, includes both Mughal and Raghna paintings, which despite divergences in style, offer interesting stylistic analogies. The Indian miniatures, formerly in the collection of the late John Lord Northwick include many items which seem of high quality. Chief among these is an early specimen of the Akbar period, a scene from the *Mahabharata*. Also of exquisite workmanship is a "Hunting Scene," with beautiful landscape background, surrounded by a floral border.

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BRUSSELS TAPESTRY GOES FOR 480 GUINEAS

LONDON.—In the course of the dispersal by Messrs. Knight, Frank, and Rutley (Hanover-square) of the remaining contents of 36, Belgrave-square, by direction of Lord Forres, 480 guineas was given for a panel of Brussels tapestry, depicting a landscape, with figures, signed V. Leyniers. A set of twenty dining and a pair of carving chairs in the Chippendale style made 124 guineas; a French timepiece, in ormolu case, and a pair of four-light candelabra, by Martinet, Paris (from the Murietta collection), 100 guineas; a pair of cut lustre and ormolu electroliers, 97 guineas; and a pair of Empire chased ormolu and bronze eight-light candelabra, by Thomire, Paris, 80 guineas.

The Hanover-square firm received at the Thremhall Priory sale 110 guineas for a pair of old iron gates, 120 guineas for a Louis XVI occasional table with ormolu gallery and mounts, 100 guineas for a Louis XVI commode with gilt mounts, 80 guineas for a Sèvres cabaret set of six pieces, and 100 guineas for the picture, "A Rural Scene," by E. M. Wimperis.

CHARLES I BOWL REALIZES £1,036

LONDON.—Hurcomb's sale of silver and jewels from various sources at Calder House, Piccadilly, on October 19th produced a total of £9,000. The most important items included a Charles I 1628, silver bowl weighing 37 oz., which sold at 560s. per oz.—

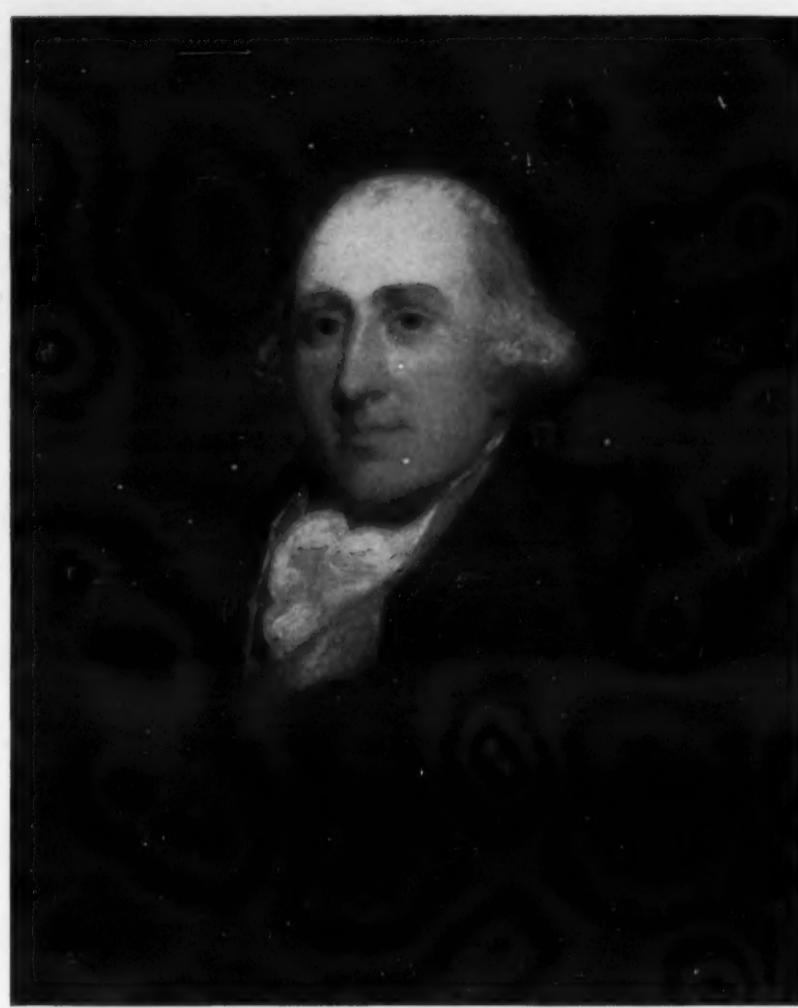
OLD ENGRAVINGS IN SOTHEBY AUCTION

LONDON.—Sotheby's began on October 22nd their auction season with old engravings from various sources, the most interesting feature being an extensive collection of drawings and engravings relating to Oxfordshire, the property of the Rev. B. W. Bradford, of Broughton Rectory, Banbury.

One of the collections consisted of five large volumes with several hundreds of drawings in watercolor, pencil and other mediums of views in Oxfordshire, and this fell at £90 to Mr. Halliday, of Leicester. Another similar collection in six scrapbooks, originally collected by William Upcott between 1812 and 1836, and including drawings of the elevations, plans and details of Blenheim, by Sir John Vanbrugh, fetched £81 (Quaritch). In the same property a first (or second) state of L. R. Smith's engraving of Sir Thomas Lawrence's portrait of John Lord Eldon fetched £82 (Ellis and Smith).

The highest prices of the afternoon were paid for some engravings in colors, the property of Mrs. Toovey, of Newton Blossomville, near Bedford, and all

£1,036 (Smythe); a Charles II bowl and cover, 28½ oz., at 321s. per oz.—£457 8s. 6d. (Willson); a James II tankard, 28½ oz., at 162s. 6d. per oz.—£229 11s. (S. H. Harris); a George III tray, 89 oz., at 50s. per oz.—£222 10s. (Bruford); a Queen Anne, 1711, chocolate pot, 10 oz., at 205s. per oz.—£102 10s. (Smythe); and a pair of William III 1698, cast candlesticks, 15½ oz., at 136s. per oz.—£107 2s. (S. H. Harris).



PORTRAIT OF BENJAMIN THOMPSON (COUNT RUMFORD)
By GILBERT STUART

Recently sold to an American collector by the Helen Hackett Galleries

purchased by Messrs. Ellis and Smith. A set of four fox-hunting scenes by C. Hunt after H. Alken—£210; a set of four steeplechase scenes, by and after the same—£180; and two other sets of fours, "Coursing," by J. Harris after W. J. Shayer—£98; and "Hawking," by R. G. Reeve after F. C. Turner—£80. The total of the day amounted to £1,680.

On the second day of the sale at the same rooms, the outstanding item was "The Boarding and Capturing of the United States Frigate Chesapeake by H.M.S. Shannon," after G. Webster, by Jeakes, which was sold for £142 (F. Sabin); Lord Robert Manners, after Sir J. Reynolds, by W. Dickenson, realized £63 (Benn). The total for the two days was £2,632.

OLD FURNITURE AND PORCELAIN SOLD

LONDON.—Old English furniture and porcelain, etc., at Messrs. Puttick and Simpson's produced a total of £2,978 on October 19th. The chief items included a Louis XVI mantel clock in white marble case, sculptured with figures of Venus and Cupid and mounted with ormolu, by Manière, Paris, which went to Mr. J. R. Thomas at 200 guineas; a Chelsea vase in the form of a pilgrim bottle, painted with a shepherd and shepherdess, etc., after Watteau—95 guineas (Winter); a pair of old Worcester pierced oval mayflower baskets, painted with exotic birds and trees, in panels, and with may-branch handles, 7 in. wide—72 guineas (Ware); a pair of Worcester plates, with similar decoration, on scale blue ground, 8½ in. diameter—54 guineas (Harvey); and a pair of Chelsea wine coolers, modeled with vine branches in natural colors and painted with flower sprays, the handles modeled with shells, 8½ in. high—48 guineas (E. Muller).

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AUCTION REPORTS

DABISSI COLLECTION OF ITALIAN FURNITURE

American Art Association—Decorative Italian furniture, textiles, wrought iron and objects of art, the collection of Mr. Joseph Dabissi of New York and Florence, were sold on November 3rd. The grand total of the sale was \$13,623. Important items and their purchasers follow:

46—Italian turned walnut armchair, in gold-embroidered velvet; C. E. Moran, Agent. \$260
 142—Walnut sofa in crimson and gold brocade; Mrs. L. V. Weil. \$230
 147—Florentine gilded walnut mirror, inset with Renaissance velvet; H. E. Murray. \$170
 151—Walnut sofa in XVIIth century damask; Samuel Heller. \$375
 175—Feltet Chinoiserie tapestry panel, XVIIth century, 75 in. x 46 in.; Mrs. H. Rentner. \$225
 176—Aubusson tapestry panel, XVIIth century, 70½ in. x 35 in.; A. R. Louis. \$200
 184—Carved walnut bedstead, Italian Baroque; Lawrence W. Gray. \$220

34,000 FRANCS FOR GUERCHY PORTRAIT

PARIS.—At a sale held recently at Nancy, conducted by auctioneers of that city, with M. Pape, of Paris, as expert, an interesting portrait of Comte de Guerchy in the brilliant costume of a field-marshall of Louis XV's period, wearing the insignia of the Order of the Saint-Esprit, went for 34,000 francs. This fine portrait, by an unknown XVIIth century painter, had a beautiful carved and gilt wood frame of Louis XV's time. Other notable pieces at this sale, which produced a total of 600,000 francs, were a pleasing portrait of Marquise de Sancy, standing, playing the harp, by Huin, which brought 16,600 francs; a half-length portrait of Stanislas Leczinski, King of Poland, 10,500 francs, and two pictures of the school of Panini, representing Roman ruins with figures, 14,500 francs.

BERGERE ARMCHAIR BRINGS 25,000 FRANCS

PARIS.—At a sale on October 25th at the Hotel Drouot directed by M. André Couturier, assisted by MM. Dennis and Guillaume, a bergère armchair, in carved wood of Louis XV's time, signed Crescent, brought 25,000 francs, and two large pictures of the French XVIIth century school, landscapes with personages, went for 35,000 francs. In another sale, conducted by M. Desvouges, with M. Pape, an XVIIth century Aubusson verdure tapestry, with a dog chasing birds, reached 17,950 francs.

145 GUINEAS FOR ORMOLU CLOCK

LONDON.—Messrs. Robinson, Harding, and Fisher's sale of old English furniture and works of art at Willis's Rooms during the third week of October, included the property of Lord Middleton, and from various sources. The principal items included a Louis XV ormolu clock in the form of an arbor mounted with five Dresden figures, 24 in. high, which realized 145 guineas (Dunn); and a Chippendale mahogany serpentine front card table, 35 in. wide—52 guineas (H. M. Lee).

AMERICAN AND ENGLISH FURNITURE

Anderson Galleries—American and English furniture, porcelains, glass, Staffordshire blue and white china and lustre ware, American marine Lowestoft, and needlework samplers and embroidered pictures, the property of J. W. Lee, Jr., Mrs. E. C. Phelps, Mrs. Cosmo Hamilton, Mrs. R. J. Mercur and others, were sold on November 2nd and 3rd. The grand total for the sale was \$23,881.50. Important items and their purchasers follow:

53—Mahogany inlaid swell-front chest of drawers, American, circa 1800; Mr. J. F. Parker. \$180
 62—Pine dresser, American, XVIIth century; Mr. J. F. Parker. \$270
 70—New England applewood chest of drawers, American, circa 1770; Mr. J. F. Parker. \$320
 71—Maple slant-top writing desk, English, XVIIth century; Mr. L. N. Matthews. \$160
 77—New England maple and cherry lowboy or dressing table with Dutch feet, American, circa 1750; Mr. G. N. Lewis. \$330
 122—Mahogany secretary bookcase, American, XVIIth century; Stockbridge Antiques Shop. \$350
 130—Mahogany sideboard, American, circa 1800-1810; Mr. L. N. Matthews. \$170
 141—Mahogany bookcase in Adam style, American, circa 1800; Mrs. Herbert Swope. \$200
 148—Maple four-post "Field" bedstead in Sheraton style; Miss H. Counihan, Agent. \$410
 275—Three Chippendale mahogany chairs, English, XVIIth century; Mr. J. W. James. \$350
 287—Cherry slant-top writing desk, American, XVIIth century; Mr. Bradley Gaylord. \$400
 293—Cherry and maple inlaid secretary with tambour front, American, late XVIIth century; Mr. G. N. Lewis. \$375
 298—Mahogany inlaid dining table in Phyfe style, American, circa 1800; Mr. Frank Bielski. \$325
 330—Philadelphia walnut highboy with Spanish feet, American, circa 1770; Miss H. Counihan, Agent. \$400
 332—Upholstered walnut wing chair with Dutch feet, American, early XVIIth century; Mr. G. N. Lewis. \$425
 338—Set of twelve Hepplewhite mahogany dining chairs, English, circa 1780; Mr. J. B. Barthelmy. \$1,000
 205—Hunt, Charles, "The Duke of Beaufort Coach," aquatint, London, 1841; Miss H. Counihan, Agent. \$325
 343—New England slant-top scruptoir with cabinet top, American, circa 1770; Mr. Morris Schwartz. \$700
 351—Mahogany secretary bookcase, American, late XVIIth century; Mr. G. N. Lewis. \$375
 352—Four Hepplewhite mahogany chairs, English, XVIIth century; Mr. G. N. Lewis. \$900

WILLIAMS' STOCK OF ENGRAVINGS

Anderson Galleries—Engravings selected from the stock of the late Max Williams, including Americana, English mezzotints and stippling, color prints and sporting subjects, were sold on November 1st and 2nd. The grand total of the sale was \$22,653. Important items and their purchasers follow:

31—London, published 1778 by John Morris, "Horatio Gates, Esq., mezzotint; Mr. J. J. Burns. \$180
 44—Green, V., "Henry Laurens, Esq., mezzotint; Kennedy and Company. \$310
 50—Watson, J., "The Honorable Robert Monckton," mezzotint; Mr. H. C. Walter. \$210
 73—Green, Valentine, "General Washington," mezzotint, London, 1781; Mr. Lionel Winters. \$185
 76—Hinton, J., "George Washington," mezzotint, 1801; Robert Friderberg, Inc. \$190
 83—Hammersmith, near London, published by I. Le Petit, "George Washington, Esq., mezzotint; Mr. J. J. Hoosier. \$525
 85—Tiebout, C., "George Washington," engraving, New York, 1798; Mr. S. C. Reeve. \$190
 86—Will, John Martin, "George Washington, Esq., mezzotint, London, 1775; Mr. Lionel Winters. \$185
 99—Bartolozzi, F., "Miss Farren," stipple engraving, London, 1792; Mr. J. J. Hoosier. \$450
 163—Fielding, T., "Leicestershire—set of four," aquatints, 1827; Mr. Warner Jones. \$250
 171—Grozier, J., "Boxing Match Between Richard Humphreys and Daniel Mendoza," stipple engraving, 1788; Mr. W. C. Harty. \$240
 205—Hunt, Charles, "The Duke of Beaufort Coach," aquatint, London, 1841; Miss H. Counihan, Agent. \$325
 220—Jukes, "Fox Hunts—a set of eight," aquatints, London, 1791; Mrs. C. H. Marke. \$245
 255—Keating, G., "A Party Angling," mezzotint, London, 1780; Mr. Elliot Barton. \$1,450
 256—Ward, W., "The Anglers' Repast," mezzotint, London, 1780; Mr. Elliot Barton. \$1,025
 332—Upholstered walnut wing chair with Dutch feet, American, early XVIIth century; Mr. G. N. Lewis. \$425
 268—Pollard, "Bottom and Fly Fishing" (a pair), aquatints; Mrs. Warner Jones. \$225
 293—Say, William, "Love Sheltered," mezzotint, London, 1800; Mr. Elliot Barton. \$1,025
 302—Smith, J. R., "Lady Catherine Pelham Clinton," mezzotint, London, 1782; Mr. J. Hoosier. \$375
 332—Vendramini, G., "Cries of London: Knives, Scissors, and Razors to Grind!—Plate Number 6," engraved in stipple, London, 1795; Mr. N. Kann. \$550
 342—Ward, W., "Outside of a Country Alehouse," mezzotint, London, 1797; Mr. Elliot Barton. \$900

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 57th Street
 November 13 and 14—W. G. Ritchie collection of books.

November 15—Roberts collection of paintings.

November 16 and 17—Stymus collection of furniture.

ANDERSON GALLERIES

Park Avenue and 59th Street
 November 10—Maurice Berry collection of American furniture.

November 13, 14 and 15—The library of Norman James on natural history, Americana and sport.

November 14, 15 and 16—The print collection of Norman James.

November 16 and 17—The André Bourlier Collection of antique French furniture and objets d'art.

BROADWAY ART GALLERIES

1692 Broadway
 November 15, 16 and 17—Furnishings, rugs, objects of art, etc.

EMBASSY GALLERIES

10 West 46th Street
 November 16 and 17—Furnishings and objects of art and the library of Henry Brevoort Kane.

FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue
 November 14, 15, 16 and 17—Household furnishings and objects of art.

PLAZA ART ROOMS

9-13 East 59th Street
 November 15, 16 and 17—Spanish antique furniture, decorations and objects of art, the property of Messrs. Montllor Bros.

RAINS GALLERIES

3 East 53rd Street
 November 14, 15 and 16—Wickersham collection of antique faience work, furnishings from the home of Mrs. John A. Stewart, the collection of Oriental rugs of Mrs. Carmichael and other consignments.

SILO GALLERIES

40 East 45th Street
 November 16 and 17—Oil paintings.

FOREIGN AUCTION CALENDAR

LEMPERTZ

Cologne
 November 10-12—Furniture from the Gothic to the Baroque period, paintings and objects of art from the collection of Frau Carl Roettgen of Bonn

SOTHEBY'S

London
 November 21—Indian and Persian drawings, illuminated mss., etc., the property of Sir Hercules Read.

November 26—English literature of the XIXth century, the library of W. J. Wormell, Esq.

PUTTICK & SIMPSON

London
 November 23—Old Chinese porcelain and pottery, antique textiles and lace.

November 23—Old engravings and color prints, modern etchings.

November 29—Old English furniture and porcelain, objects of art and Oriental rugs.

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LOS ANGELES

Painters who are showing their works in the November and December exhibition at the California Palace of the Legion of Honor are Kenneth Adams, J. H. Sharp, Bert Phillips, Dick Crisler, Loren Mosley, O. E. Berninghouse, E. Irving Couse, W. Herbert Dunton, Nicolai Fechin, Dorothy Brett, Eleanor Kissell, Victor Higgins, Will Shuster, Robert Walker, Frank Applegate, William P. Henderson, Sheldon Parsons, Howard Patterson, and Carlos Vierra.

Following this New Mexican group show, the next special exhibition to be held at the California Palace of the Legion of Honor will begin February 8th. A hundred American paintings, from the Grand Central Galleries of New York, will include paintings by Walt Kuhn, John Singer Sargent and other well known painters of present or recent periods.

Plans for the exhibition of American sculpture, to last for six months beginning in April, are maturing. This exhibit will be sponsored by the National Sculpture Society.

An exhibition at the California Art Club in Barnsdall Park is now being held by the "Group of Eight," Mabel Alvarez, Henir De Kruif, Clarence Hinkle, John Hubbard Rich, Donna Schuster, Roscoe Shrader and Luvena and Edward Vysekal. They show a room of drawings and watercolors and one of oils. The drawings and watercolors on the whole reveal the artists' intents more fully than the oils. This is illustrated in Vysekal's figure drawings, in De Kruif's watercolors of Red Rock Canyon and other California scenes, and in Roscoe Shrader's little watercolor notations of mountain scenes.

An exhibition of paintings, wood carvings, small sculpture and drawings by Peter Krasnow is now on view at the Los Angeles Museum. Among his paintings are "A Man," "Wanderers" and "The Prophet." The wood carved panels have attracted considerable attention and the little gilded wood Madonnas show the uniting of oriental and western ideas. Krasnow's work is essentially symbolic.

At the Pasadena Art Institute during October the works of Otto K. Schneider of San Diego were on view. There are fourteen canvas canvases shown, including tree, mountain and ocean subjects.

ATLANTA

At the High Museum is an exhibit of oil paintings from the Milch and Macbeth Galleries of New York. Among the paintings shown are "Fishing Hamlet" by Jonas Lie, "Still Life" by Sydney Dickenson, "Spanish Girl" by Lillian Genth, "Winter Stream" by John Carlson, "Assisi" by Felicie Howells, "Lady Godiva" by Charles Allan Winter and "Mother and Child" by Max Bohm. Other artists whose oils are shown are Frederick Waugh, Gardner Symons, Chauncy Ryders, Robert Henri, Garri Melchor, Maud Mason and Felicie Howells.

Among the lithographs are two by George Bellows, "Portrait of Anne" and "Counted Out"; "Feathered Bullets" by J. P. Knap, and examples of the work of Frank Benson, Chauncy Ryder and Kerr Eby.

At the High Museum a collection of miniatures by Elsie Motz Lowden were on view the last week of October. Chief among them were portraits of the two sons of Mrs. W. H. Carter, and their cousin Aubrey Carter Randolph, Mrs. Lowden's own daughter when a child, and the two elder daughters of Ethel Kelly Royston.

CINCINNATI

A one-man show at the Traxel Galleries featured Sigurd Skou, a Norse painter and a pupil of Zorn and Krogh of Paris. Among the canvases on view were "The Sea Captain," "Lotus Flower," "The Circus," "Chinese Geese," "The Breton People," and "Le Villa Close."

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PHILADELPHIA

During the week of October 21st an exhibit of portraits of royalty and other European notables of court and cultural circles by Bernhard Osterman was held at the McClees Gallery. Among these pictures are portraits of King Gustav of Sweden, Count H. de Rosen, General Weygand, Von Stubenrauch, Albert Merat and that of the Bishop of Lund.

Two exhibitions opened the season at the Edward Side Gallery, fanciful paintings of modern flavor by the Philadelphia artist, C. H. Beagare, and drypoints by the English etcher, Charles W. Cain. The latter takes his subjects chiefly from Burma and Mesopotamia.

At the McClees Galleries on Walnut Street, commencing November 12th, a joint exhibition will be held. H. Anthony Dyer will exhibit landscapes in watercolor and gouache, and his daughter, Nancy Dyer, will show character studies

NEW HAVEN

An exhibition of etchings is being shown all through this fall at the Brick Row Book Shop. Eby has contributed a representation of swift action on a polo field showing ponies and players at a tense moment. Among the best of Nat Lowell's New York streets are his "Wall Street" and "Fulton Market." Hopper employs vigorous line in an unconventional composition entitled "The Railroad."

The Nicholson dog portraits are here, and such points of interest from France as the "Bridge at Châtres" and "St. Pierre Beauvais" by Roth.

Heintzelman contributes two proofs, the head of an old man and a sleeping peasant woman. Childe Hassam's, "The Steps," portrays the shifting light and shadow about a woman's figure.

and caricature in watercolor and pastel. The exhibition will continue for two weeks.

ST. LOUIS

The Artist's Guild is holding its usual exhibit of small canvases, the summer work of the regular members, which precedes the annual competitive exhibition.

* * *

A display of portraits, landscapes and marines by Marion Huse, instructor on portraiture at the School of Fine Arts in Springfield, Massachusetts, was held at the Healy Gallery until the end of October.

* * *

At the Noonan Kocian Galleries, on Locust Street, is an exhibition of football etchings by Rosamond Tudor.

SPRINGFIELD

An exhibition of Sepia portraits and silhouettes was held at her studio by Harriet Ellis until November 1st. The most prominent feature of the show was the portraits.

Silhouettes of Edward Ballantine, Arthur Brown, Curry Robertson and others were exhibited. Also on view were silhouettes of families of children which have been used for Christmas cards.

* * *

The Artists' Guild announced its program for the year, consisting of a series of exhibitions and entertainments. A commercial art exhibit was held from November 5th to 10th, and it is hoped to arrange a permanent exhibition at the Guild rooms.

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PITTSFIELD

The fifth annual fall exhibit of the Pittsfield Art League was held recently at the galleries of the Berkshire Museum of Natural History and Art. The League, which has a membership of one hundred and twenty-five, is displaying ninety-one oils, watercolors and pastels. In addition to these there are pen-and-ink drawings, lead-pencil drawings, charcoal and etchings, and a wide variety of arts and crafts objects included in the exhibit.

Among those who have shown interest in the league are Daniel Chester French, of Stockbridge, who sends "The Reader"; Margaret French Cresson, his daughter, who has a bronze bas-relief of Dr. George A. Waterman; Walter L. Clark, also of Stockbridge, president of the Grand Central Art Galleries of New York, whose entry is his portrait of Eva Le Gallienne; and Walter Nettleton of Stockbridge, who offers "The Teasel Gatherer." Among the local exhibitors within the league are Francis Day, Robert Hamilton; his wife, Ethel Heaven Hamilton; George Denison and Martin Hoy.

The arts and crafts section includes pottery, hand weaving, painted china, rugs and designs for rugs, tied-dyed work, a stage set, hand decorated furniture and photographs.

The league has also a spring exhibit each year, principally black-and-white drawings, sketches and studies.

DENVER

The loan exhibition at the Denver Art Museum of paintings owned by residents of Denver includes the works of many well known painters. Among the fifty names listed in the catalogue are the following: Ribera, Gilbert Stuart, John Constable, Theodore Rousseau, C. F. Daubigny, Jules Dupre, H. J. Harpignies, L. E. Boudin, Josef Israels, Camille Pissarro and Claude Monet. American artists of the XIXth century include J. Francis Murphy, Elliot Daingerfield, Eastman Johnson, Chauncy F. Ryder and others. Such contemporary artists as Georgia O'Keeffe, Andrew Dasburg, Albert Olson, Vincent Canade, John Thompson, Robert Reed, Thomas Benton and Yasuo Kuniyoshi are represented.

This exhibition affords an opportunity for a study of that period from Gilbert Stuart through the romanticists and impressionists to the art of today. Constable's "Landscape" shows a definite break with classicism and the beginning of the romantic period. A Theodore Rousseau and two Dupres are typical of the work of two of the founders of the Barbizon school. A harbor scene by Boudin bridges the gap between Constable and Barbizon on one side and impressionism on the other. Monet's "Waterloo Bridge" is an excellent example of impressionistic aim and technique. Thompson, Dasburg, Kuniyoshi and Benton show a certain indebtedness to the French post-impressionists.

INDIANAPOLIS

In the Print Room of the John Herron Art Institute there is a colorful display of lithographs of the Walters collection of Chinese porcelains. These porcelains are part of the large art collection of Mr. W. T. Walters of Baltimore. As the Fifty Prints of the Year had to be sent on a circuit of museums, this exhibition from the Permanent Collection remained until the close of October.

On November 4th a group of paintings by Claude Buck introduced to Indianapolis a young American artist of outstanding interest and great promise. Endowed with keen imagination and human insight, he successfully portrays such subjects as "The Volga Boat Men," "Dying Christ," and "Free Coffee." In contrast to these serious works is "A Good Story" which instinctively brings a chuckle to the onlooker.

An exhibition of pen drawings by Thornton Oakley circulated by The American Federation of Arts opened on November 4th. Mr. Oakley, who devotes much of his time to illustrating, is enthusiastic over the "infinite potentialities" of the pen. Thirty-nine of the drawings are the full-page and double-page drawings included among his illustrations for "Cloud-Lands of France."

Here he has illustrated the course of the famous "Route of the Alps" which extends northward from Nice to Mont Blanc, Chamonix and Geneva, with here and there a short jaunt across the borders into Italy, Switzerland and the vicinity of Mont Blanc. Nine drawings are of the Pyrenees. They appeared in "Hill-towns of the Pyrenees" by Amy Oakley, published by the Century Company in 1923. Most of the drawings for this book have been sold, some having been bought by the Musee Pyreneen at Lourdes, France, and another group having gone to the Luxembourg Museum of Paris. The remaining eight drawings are of historic sites of Philadelphia, made to illustrate "Philadelphia" written by Horace Mather Lippincott and published by Macrae Smith Company, 1926.

Our exhibition of Warren Davis etchings which opened November 4th became a memorial exhibition when word was received of the sudden death of Mr. Davis on September 26th in Brooklyn. Mr. Davis has long been known for his delightful pastels and his decorative studies. His drawings which are often nudes are modern in spirit but never lose their grace and charm.

H. Lieber Company held an exhibition of coast and boat scenes in oils

by the New York artist, Emile Gruppe, towards the end of October. The following are titles of some of the paintings of water and rocks included in the exhibit: "Table Rock, Gloucester," "Windy Day," "A Blue Day, Bass Rocks," "Bass Rocks," "Misting, Bass Rocks," "Cape Ann Coast" and "Early Morning, Bass Rocks."

The Pettis Gallery of Art recently held a special exhibition of sculptured portraits, oil portraits and flower paintings by Mrs. Emma Sangernebo. There were fourteen oil paintings, of which seven were portraits, six were flower subjects, and one was a street scene. The sculpture shown included nine portraits and one fountain piece. Among the oil portraits were those of Walter Flandorf, Marie, the daughter of Mr. and Mrs. C. A. Volrath; Mary Rose Hunter; and Mrs. Harvey Gause.

An exhibition of the new Egyptian collection, selected by Alex R. Holliday while on a trip to Egypt last winter and purchased for the permanent collection of the institute with money from the Mrs. Emma H. Sweetser bequest, is on view at the John Herron Art Institute.

Also at the John Herron Art Institute is an exhibition of modern furniture and house furnishings assembled from the merchantable stock of Indianapolis furniture dealers and from private homes. This exhibit is of educational value in that it shows the artistic effects that can be obtained through a careful arrangement, in regard to form and color, of objects that might not make any particular appeal if viewed separately.

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SAN FRANCISCO

A collection of contemporary paintings was hung in gallery 14 of the California Palace of the Legion of Honor to replace the pictorial photographs recently shown by the San Francisco Photographic Society. The contemporary paintings were removed to make room for the Southwest exhibition which opened at the Palace the first of November. Among the paintings shown in this latter were twenty canvases by Ernest Blumenschein, one of the founders of the artist colony at Taos.

* * *

In October the Stanford Art Gallery exhibited a collection of thirty-five landscapes in oils by Marie Gleason Cruess of Berkeley. Some of the titles of pictures on display were: "The Desert Rim," "Roadway," "Scrub Oaks," "Berkeley Hills," "Old Boat," "The Shore of Carmey Bay" and "Trees."

* * *

The prints of the eleventh annual exhibition of the California Society of Etchers have been sent to Oakland for exhibition in the Oakland Art Gallery during November. Representative etchings, wood blocks and lithographs are included in this collection of prints by members of the California society.

* * *

An exhibition at the Modern Gallery from October 22nd to November 3rd included the work of Ruth Cravath, Julius Pommel, Marian Trace, Matthew Barnes, Marian Simpson, John Stump, Florence Allston Swift, Edith Hamlin, Conway Davies, Dorr Bothwell, Parker Hall, John Howard, William Hesthall and Forrest Brissey. On October 29th this showing was augmented by an exhibition of African sculpture.

* * *

A nude by Paul Trebilcock hangs in the place of honor as one enters the first large gallery in the present exhibition of American paintings at the Art Institute. The title the artist has given the painting is "Antheia." This is the name of a little known goddess in early Greek mythology—patron of the gardens. Mr. Trebilcock has given a rendition of a formal garden in the background of his painting which serves as an effective foil for the high keyed flesh tones of the nude figure.

* * *

The winner of the Cahn Prize in the present exhibition of American Paintings and Sculpture at the Art Institute is Robert Lee Eskridge of Chicago. Mr. Eskridge painted the picture in the South Seas, where he spent the past summer.

CHICAGO

In the exhibition of modern paintings at the Berkeley League of Fine Arts, one wall is devoted to the work of the pupils of Vytlacil. This work was done during the past summer. His influence is also seen in the work of several of the other artists, especially in that of Hamilton Wolf. Others whose work is to be seen at the gallery of the league are William Ferguson Cavenaugh and Ida Faye.

* * *

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* * *

The invited artists represented in this exhibition were Emil Carlsen, Gertrude Fiske, Daniel Garber, Lilian Westcott Hale, Childe Hassam, C. W. Hawthorne, A. T. Hibbard, Robert Henri, Charles Hopkinson, Jonas Lie, William M. Paxton, E. W. Redfield, Leslie P. Thompson, Charles H. Woodbury, and Stanley W. Woodward.

Charles Curtis Allen's "New England Summer" is distinguished by the freshness and sparkle of the painter's approach. A. T. Hibbard's "Ice Storm" is a composition of subtle interlacings of planes of snow and tree forms, the

whole being enveloped in a soft phase of wintry atmosphere. Leslie P. Thompson's "Black, White and Gold" is a fully realized study of a glowing young woman in black fur, silhouetted against a silvery background of luminous gray. Gold and red are used reticently but with a feeling for telling "spotting."

These and all the other paintings are set off by the new wall hangings of brown velvet, which provide a background of broken light and shade.

In addition to the painters already mentioned, the following are represented:

H. B. Brainerd, Frederick A. Bosley, Harry Leith-Ross, Carl H. Nordstrom, Arthur J. Hammond, Alden L. Ripley, John Lavalle, Otis Philbrick, Edmund C. Tarbell, Marian P. Sloane, H. A. Vincent, Gerrit A. Beneker, H. Dudley Murphy, Chauncey Ryder, John Charman, W. H. Partridge, Margaret Fitzhugh Browne, Louis Novak, Giovanni B. Troccoli, Hoyland B. Bettinger, Marguerite S. Pearson, Antonio Cirino, Richard Andrew, Amy W. Cabot, Eben F. Comins, Arthur P. Spear, W. Lester Stevens, Lilla Cabot Perry, Frederick J. Mulhaupt, Ettore Caser, Charles Vermoskie, Harry Sutton, Jr., Anthony Thieme, Dwight Blaney, Alfred E. Smith, Howard E. Smith, Charles Bittinger, Francis Newton, Jacob Binder, Philip Little, Marie Danforth Page, E. E. Sanborn, H. R. Burdick, Mary Brewster Hazleton, Amelia Whitehurst, Margaret F. Richardson. A number of the works of these painters are marked with a red seal, indicating that their canvases were not entered for the purchase prize.

* * *

The Museum of Fine Arts is reserving an important gift made recently by Eben Howard Gay, a portrait by George Romney of Charles Parkhurst, for hanging in the new decorative arts room, which is to be opened in mid-November. The museum has also received portraits

of James Smiley Sweet, painted in 1832 by Moses B. Russell, and of Everell Fletcher Sweet, painted by the late Zelpha M. Plaisted in 1895, as gifts from Everell Fletcher Sweet. An Adam period doorway has been given to the museum by Mrs. Horatio Lamb.

* * *

An exhibition of the works of Max Bohm at the Vose Galleries opened recently. Also at these galleries is a showing of recent work by Lawrence Grant, with subjects from Algeria and the Riviera.

* * *

Embroidered panels by Laura Mardon were shown in October at the Grace Horne Galleries, Dartmouth and Stuart Streets. Watercolors by James P. Saulnier were also exhibited there, and etchings by Anne Goldsmith, Y. E. Soderberg, Morgan Dennis, Thomas Handforth and Howard N. Cook.

* * *

Special exhibitions at the Fogg Art Museum, Harvard University, are: Maya art, lent by the Peabody Museum; drawings by old masters, and watercolors by Winslow Homer, John Singer Sargent, Edward Hopper, Charles Hopkinson and Dodge MacKnight.

* * *

Watercolors by Roger Hayward were shown in October at 36 Joy Street, Boston.

* * *

A showing of landscapes by Edward W. Redfield opened the season at the St. Botolph Club, Boston, on October 30th and will continue through November 17th.

* * *

The Ernest Lawson paintings of Colorado were placed on view the last part of October at the Casson Galleries.

* * *

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EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Exhibition of XVIIth century English portraits, until November 30th.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, opening November 9th.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, November 9th to December 25th.

Anderson Galleries, 489 Park Ave.—Tiffany Foundation exhibition of paintings, sculpture and craft work, and decorative paintings and drawings by J. Mortimer Lichtenauer, until November 24th.

Arden Gallery, 460 Park Ave.—Animal sculpture and sketches by Georges Hilbert, until November 20th.

The Art Center, 65 East 56th St.—Cotton prints designed by American artists, until November 16th. Watercolors and drawings by Lily Kettler-Frisching, old Waller china shown by Lucy D. Taylor, and travel poster designs by Donald Maxwell, until November 17th.

Babcock Galleries, 5 East 57th St.—Recent paintings by Eugene Higgins and Cordelia De Schweinitz, until November 17th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—American naval and historical views and autographs, November 10th to December 1st.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 692 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XIIth and XVIIIth century English school.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 East 57th St.—English decorative and sport paintings through November.

Daniel Gallery, 600 Madison Ave.—Opening exhibition of modern American paintings, to November 18th.

De Hauke Galleries, 3 East 51st St.—Works of Odilon Redon, until November 15th.

Down Town Gallery, 113 West 13th Street.—New lithographs by Max Weber, until November 17th.

A. S. Drey, 680 Fifth Ave.—Antique Paintings.

Dudensing Galleries, 5 East 57th St.—Paintings by William Schulhoff, until November 18th.

Durand-Ruel Galleries, 12 East 57th Street.—Paintings by H. H. Newton, until November 14th. Paintings by Luis Kronberg, November 16th to December 1st.

Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and antique furniture.

Fearon Galleries, 25 West 54th St.—Paintings by Canaletto, until November 20th.

Ferargil Galleries, 37 East 57th Street.—Sculpture by Hallie Davis, and paintings by E. P. Stadelman, until November 15th. Drawings by Leo Lentelli, until November 18th. Watercolors by Helen Young, until November 21st.

BALTIMORE

During the last of October watercolors by Morris Davidson and oil paintings and sketches by Elias Newman were on view at the Art Museum. Mr. Davidson showed pictures of North Carolina and Crisfield, and Mr. Newman views of Jerusalem.

Also during the last of October an exhibition of "photo pictorialists" was held at the Charcoal Club.

At the Martinet Studio on East Franklin Street a display of student work was held in October.

MILWAUKEE

Marion Tooker Hernandez, whose work was exhibited at the Milwaukee Art Institute during October, uses charcoal in an interesting manner. There are several studies of cats sitting and washing contentedly, a series of short, flat strokes giving them distinctly furry appearance. Among the other charcoals is one called "Deya in the Spring," a view of a town seen through a dense growth of trees.

Mrs. Hernandez's paintings are chiefly of the peasant type found in the Balearic Isles, where she makes her home.

DETROIT

Almost three hundred examples of French etchings are on view in the print gallery of the Detroit Institute of Arts, following the exhibition of contemporary American printmakers which was shown there last month. These prints came to this country under the patronage of the French Association for the Exchange and Promotion of the Arts and of the American Federation of Arts. The latter association has assembled a similar exhibition of American prints for exhibition in France.

Among the French etchings at the institute are examples of the work of Rodin, Degas, Fantin-Latour, Toulouse-Lautrec, Renoir, Helleu, Pissarro, Bracquemond and others.

TOONTO

By A. S. WRENSHALL

Andre Lapine, a Toronto artist, has been awarded the silver medal at the exhibition of watercolors at New Westminster, B. C., for his painting of "Working Horses at Rest During the Noon Hour," at Somerville, near Toronto. The whole treatment of the subject is broad and vigorous, and has the rich coloring of oils. Andre Lapine is a keen and rapid worker and his subjects are full of action.

The well known English portrait painter, Richard Jack, has returned to Toronto from England to again paint portraits of Toronto and other notables and is using the studio of Arthur Heming, Canadian author and artist. Mr. Jack also paints "interiors," and was commissioned by King George to paint interiors of various rooms at Buckingham Palace and by the Viscountess Lascelles, Princess Mary, to do the library and other rooms at her home.

Mr. John Hammond of St. John, N. B., is showing a large collection of his new work in the maritime provinces and elsewhere at the Jenkins Galleries on College Street during the month of November. A number of his etchings are included with his oils and watercolors, which show typical scenes of the sea-girt provinces.

The Sculpture Court at the Art Gallery, Grange Park, with its new Canadian marble floor and fountain, was formally opened recently by the Lieutenant Governor of the province, Mr. W. D. Ross. The galleries were filled with people for the event, as well as for the

private view of the new exhibition of paintings lent by the Phillips Memorial gallery of Washington. This exhibition includes work by Corot, Puvis de Chavannes, Daumier, Fantin Latour, Caillebotte, Pissarro, Claude Monet, Henri Matisse, Alfred Sisley and others; also contemporary American paintings by Preston Dickinson, Edward Hopper, James Chapin, Arthur Davies, Ernest Lawson, George Luks, John Sloan, Augustus Vincent Tack and others.

A room full of the etchings by Frank Benson is one of the features of the opening exhibition at Grange Park. In addition to the proof etchings lent by the artist himself, there are about seventy-five others lent by Toronto people who have made collections of his etchings, about 111 in all.

Another exhibit in the galleries that is of special interest is the annual "little picture" show of the Ontario Society of Artists. This is always looked forward to by Toronto people as many of the artist members are at their best in the small painting, and the small pictures have the additional quality of being suitable for the majority of modern homes. Each member of the society is represented by six or seven sketches, samples of what he has accomplished in his sketching trips.

Universal regret is felt in the passing of Elizabeth MacGillivray-Knowles, whose paintings in miniature of landscape and barnyard scenes have most deservedly made her name internationally known. Her friends, as well as her interests, were many. She was gifted and versatile, having been a musician of high attainment before undertaking painting as her principal work in life. A case of six or seven of her miniature pictures was bought by the Canadian National Exhibition committee recently and permanently loaned to the Art Gallery of Toronto, Grange Park.

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Modern American and Bavarian Art in Brooklyn Museum's Opening Show

The exhibition which will open the Brooklyn Museum's season on November 20th is expected to be a particularly interesting one as the large gallery will be filled with paintings and sculpture by the 45 members of the New Society of Artists and the two end galleries with 52 pictures, the work of 32 living Bavarian artists. This combined exhibition will be very appropriate as the German artists worked throughout the same period and are of the same school as a large portion of the New Society members.

This exhibition will give New Yorkers their first opportunity in two years to see the work of the New Society men. It is an event for the Brooklyn Museum as it is the first time their work has been shown in this institution. The New Society is bound to have an interesting exhibition as it elects its members very carefully and its method of growth is such that the work shown has great variety. Members are chosen from Academy and non-Academy members. The most recent election resulted in the addition of six new names to the list. They were the painters, Edward Bruce, Abram Poole, Adolphe Borie and Jules Pascin and the sculptors William Zorach and John Gregory. Mrs. H. P. Whitney is the only woman member of the society.

A list of the members is the best indication of the wide-spread interests of the artists who make up the New Society and includes many of America's best known painters and sculptors. They are Chester Beach, Gifford Beal, Reynolds Beal, Adolphe Borie, Edward Bruce, A.

Stirling Calder, Robert Chanler, Glenn O. Coleman, Andrew Dasburg, Randall Davey, Paul Dougherty, Guy Pene DuBois, John Flanagan, James E. Fraser, Frederick Frieseke, William J. Glackens, John Gregory, Samuel Halpert, Robert Henri, Leon Kroll, Albert Laessle, Hayley Lever, Ernest Lawson, Jonas Lie, George Luks, Henry Lee McFee, Dodge MacKnight, Gari Melchers, Jerome Myers, Elie Nadelman, Jules Pascin, Van Deering Perrine, Abram Poole, Charles Prendergast, Edmond Quinn, F. G. R. Roth, John Sloan, Eugene Speicher, Maurice Sterne, Albert Stern, Edmund Tarbell, Mrs. H. P. Whitney, Mahonri Young and William Zorach.

The paintings by the Bavarian group is the first organized and independent exhibition of German artists since the Metropolitan Museum exhibition of January, 1909. Its inception is credited to Prof. Carl von Marr of Munich, and to the Munich Committee headed by Prince Rupprecht of Bavaria and Oberburgermeister Scharnagl of Munich, who most earnestly desire to resume with the United States those cultural relations which were suspended during the war. Such a gesture of friendship and esteem for the people of the United States could not come more graciously than from this source.

Prof. von Marr, the organizer of the artists, is an American by birth but has lived for many years in Munich and was a professor of painting in the Royal Bavarian Academy of Art. For a number of years previous to his retirement in 1926 he was the director of the Academy. A personal friend of Dr. William H. Fox, director of the Brooklyn Mu-



"INTERIOR"

Recently acquired by the Kaiser Friedrich Museum in Berlin from the Van Diemen Gallery of Berlin and New York

seum, he arranged with the latter to send to the United States for a tour among the American museums a collection of 52 paintings by living Bavarian painters, including among them such well-known names in the world of international art as Franz von Stuck, Habermann, von Herterich, von Zugel, Leo Putz, and other younger men who are exhibiting in the United States for the first time.

Conrad Hommel, Dill, Knirr and Blos are among the newcomers. Von Stuck died as recently as September 3rd, 1928, but he is represented in the exhibition by three characteristic works. Thirty-two painters altogether form the group of exhibitors, most of whom are displaying more than one painting. Most of them were exhibitors in the Munich Glaspalast during the past summer. The ultra-modernists, who form such an ac-

tive element in Germany and especially in Munich, are, however, not represented in the present exhibition; but on the other hand the ultra-academicians have also been omitted. The exhibit is not in any sense reactionary but represents the middle of the road in this period of clashing and transitional artistic theories.

The paintings began their tour in this country last December at the Art Institute of Chicago and have since been shown at the art museums of Milwaukee, Minneapolis, Des Moines, St. Louis, Indianapolis and Cincinnati and were received with much appreciation from the press and the public.

An American committee, acting in co-operation with the Munich committee, saw to the practical accomplishment of this international enterprise. George Semler of George Gorgfeldt and Company, importers of New York, who resides in Munich during the summers and who is also a member of the Munich committee; Max W. Stoehr, president of the New York German Club; Henry Goldman, banker; Eugene Hennigson of the International Forwarding Company, the firm of E. Hennigson Company, Inc., of New York; Hon. Charles Nagel of St. Louis, Secretary of Commerce in the Cleveland administration; Victor F. Ridder of the Staats-Horold Corporation of New York and of the St. Paul Pioneer Press; Alvin Kletsch of Milwaukee; J. S. Carpenter, president of the Fine Arts Association of Des Moines; Carl H. Lieber of H. Lieber and Company of Indianapolis, and vice-president of the Indianapolis Art Association, are prominent members of the American committee.

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